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INTRODUCTION

THE ORESTEIA

So far as such things can pierce through the veil of imperfect understanding which blurs for us the outlines of the original language, or the other veil of obvious inadequacy which deadens every translation, the greatness of the *Oresteia* shows itself, both in the splendour of its expression and the dramatic intensity of its main scenes. But it is not merely a great tragedy and a great poem. It is also the attempt of a powerful mind to think out, in terms that are not quite our terms, one of the deep unsolved mysteries of life—the problem of Sin, Punishment, and Forgiveness. I call it a mystery because the human race has, after all, never quite made up its mind whether the Moral Law is a fact or a superstition. Aeschylus believed it to be a fact. But there were many sophists in his time, as there have been later, who rejected the whole conception as a mere “projection” of human habits into external nature, the result of animism or some anthropomorphic fancy. A man who successfully kills a rival or forges a will, they will say, without detection, is so much the better off and need make no further fuss, as long as he does not give way to his

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nerves. If he does that, of course, he will imagine that some supernatural Eye has seen him and is angry, or that the Law which he has broken will somehow avenge itself. He will feel that some sin or pollution rests upon him, and that he will not be "clean" till he has confessed or atoned.

At any rate, whether through superstition or not, the average decent man in most ages of the world has felt in that way. A Jew would say Jehovah has seen and will punish. An ancient Greek, while not excluding such direct action by particular gods, was more inclined to regard the moral law among men and the physical law which obtains in nature as aspects of the same thing. *Mηδὲν ἄγαν*, Nothing too much, is the rule in both. Every man has his place and portion in the life of his community, and so have all living things in theirs. There is an accepted Custom or Order (*Themis*) which is right, there are things that are forbidden or "unholy", there is also Justice (*Dikē*) which re-establishes the order when it is broken. These are plain facts. The Sun moves in an annual course, the vegetation and the flocks renew themselves in regular cycle every year. When the due order is observed all is well. When the Sun is too hot, when the spring comes too early, when man ploughs at the wrong time or ploughs land that is not his to plough, the due order has been transgressed and things go wrong.

The typical sin which all things, so far as they have life, commit is in poetry *Hubris*, a word generally translated "insolence" or "pride". In the more analytical language of prose it is called *Pleonexia*—the habit of always "having-more," or trying to have

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more. Hubris grasps at more, bursts bounds and breaks the order; it is followed by Dikē, Justice, which re-establishes them. This rhythm—Hubris-Dikē, Pride and its fall, Sin and its Chastisement—is the commonest burden of those philosophical lyrics which are characteristic of Greek tragedy, and indeed of most of the legends and traditions out of which comedies were formed. It is hardly too much to say that it forms the normal pattern in which the philosophers and historians of the fifth century, as well as the poets, tended to regard life. For Herodotus it was Hubris that led Xerxes to his war of conquest against Greece, it was Dikē that inevitably struck him down. For Thucydides it was Hubris that led Athens to her final denial of God at Melos, and Dikē that immediately followed at Syracuse. Recent writers have shown that the same conception lies at the very heart of that worship of the Vegetation-spirit or Year-daemon which formed the staple religion of Greece and of Europe. The life of the Year himself is normally a story of Pride and Punishment. He arrives with the first faint blades of vegetation, he is welcomed, he waxes strong, waxes too strong and claims too much, commits his Hubris, and must therefore die. It is the way of all flesh. It is life itself seen in the tragic pattern. “The Sun himself,” says the philosopher Heraclitus, “must not transgress his measure; else the Erinyes, helpers of Justice, will pursue him.” “All things pass back into that from which they arose,” says Anaximander. “They pay atonement for their injustice one to another according to the law of time.” Nay, in the last analysis, if we ask why things die, must not the reason be that all in

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some way have transgressed, and the wages of sin is death?*

Each of the three plays in the *Oresteia* has its separate problem or theme. In the *Agamemnon* it is the inevitability of retribution. Life is a savage struggle, yet the divine Pity broods for ever over it. Strong creatures, following their own lusts, do Hubris everywhere to weaker things. None of the victims can hit back. All are helpless. But the accumulated tension of wrong done becomes intolerable. The world cannot bear it. Nameless gods or Erinyes vibrate with indignant pity, and inevitably the storm bursts. It is difficult in the *Agamemnon* to isolate one particular wrong for which the King is punished, or one particular motive which leads Clytemnestra to her crime, one feels rather the whole cruelty of life turning, like a fire-ringed scorpion, its poison against itself. Behind the wickedness or blindness of this or that particular son of Atreus there is the Daemon of the House, which cannot rest because of all the innocent blood that has been shed, and tries madly to find peace through more blood. Even Clytemnestra, though her conduct can all be thought out as the result of personal grievances, is really a tool caught up in the hand of a greater power and then flung away.

In the second play, the *Choephoroe*, the theme is the duty of punishment. A wrong has been done

* See my *Five Stages of Greek Religion*, p. 47 Cornford, *From Religion to Philosophy*, Chapter I. See also the fine pages on the Agamemnon in the same writer's *Thucydides Myistoricus* pp. 144, ff. (E. Arnold, 1907)

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and must be atoned. The broken order must be re-established. The murderers of Agamemnon are successful and prosperous, they will be finally triumphant unless justice is done upon them. And, since the story is set in times when there is no public law and the blood-feud is the only vehicle of justice, there is no one to do justice except Orestes. The duty is absolutely his; if he neglects it evil will triumph. Therefore, though the criminal be his own mother, he must act. "The slayer shall perish" "On him that doeth it shall be done" That is the eternal Law, known of old and specially sanctioned now by the command of Apollo.

Yet, if so, we ask in the third play, the *Eumenides*, what is to be the fate of Orestes himself? Is he to be punished for doing right, or at least what he believed to be right? Is this dead, remorseless Law everything, and the truth that "The doer shall suffer" the whole truth? If so there is no end, for, though every wrong is justly punished, yet, as the world goes, every punishment is itself a new wrong calling for fresh vengeance. The law counts all bloodshed as the same—the slayer shall die. But in truth, if we look close, every deed is different. Again and again, throughout the trilogy Aeschylus studies the psychology of the sinner or wrong-doer, and finds it never to be pure evil. It is the answer to some other wrong, or it is the result of some *Erôs*, or passionate longing, some *Peitho*, or persuading temptation, some stealing, *Ate* or *Delusion*, which makes the evil thing seem good. There may even be a case, like that of Orestes, in which the man is equally an offender before the Law, whether he does his vengeance or fails to do it. It

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seems strange that there should be in the divine order
no clue to this tangle, except

The ancient blinded vengeance and the wrong that amendeth
wrong

Is there nothing in earth or heaven that can understand,
no power that can pardon?

That is the problem of the *Eumenides*. Aeschylus brings to it his own answer, dimly hinted in the *Agamemnon* (pp. 41 f.), but not fully faced until the third play of the trilogy. Indeed, even there critics have felt much uncertainty and have put forward sometimes the most curious explanations, but it seems to the present writer that our knowledge of early Greek religion has now reached a stage at which this old and famous problem has at last become clear. It is treated below in the special introduction to the *Eumenides*.

THE AGAMEMNON

At the opening of the *Agamemnon* we find Clytemnestra alienated from her husband and secretly befriended with his ancestral enemy, Aigisthos. The air is heavy and throbbing with hate, hate which is evil but has its due cause. Agamemnon, obeying the prophet Calchas, when the fleet lay storm-bound at Aulis, had given his own daughter, Iphigenia, as a human sacrifice. And if we ask how a sane man had consented to such an act, we are told of his gradual temptation; the deadly excuse offered by ancient superstition, and above all, the fact that he had already inwardly accepted the great whole of which

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this horror was a part. At the first outset of his expedition against Troy there had appeared an omen, the bloody sign of two eagles devouring a mother-hare with her unborn young. A great question was thus put to the Kings and their prophet. Did they or did' they not accept the sign, and wish to be those Eagles? And they had answered Yes. They would have their vengeance, their full and extreme victory, and were ready to pay the price. The sign once accepted, the prophet recoils from the consequences which, in prophetic vision, he sees following therefrom but the decision has been taken, and the long tale of cruelty rolls on, culminating in the triumphant sack of Troy, which itself becomes not an assertion of Justice but a whirlwind of godless destruction. And through all these doings of fierce beasts and angry men the unseen Pity has been alive and watching, the Artemis who ~~aborts~~ ^{picina} the Eagles' feast, the "Apollo or Pan or Zeus" who hears the crying of the robbed vulture, nay, if even the Gods were deaf, the mere "wrong of the dead" at Troy might waken, groping for some retribution upon the "Slayer of Many Men" (pp. 49, 54)

If we ask why men are so blind, seeking their welfare thus through incessant evil, Aeschylus will tell us that the cause lies in the infection of old sin, old cruelty. There is no doubt somewhere a *πρώτη ράχος Ατη*, a "first blind deed of wrong," but in practice every wrong is the result of another. And the Children of Atreus are steeped to the lips in them. When the prophetess Cassandra, out of her first vague horror at the evil House, begins to grope towards some definite image, first and most haunting comes the

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sound of the weeping of two little children, murdered long ago, in a feud that was not theirs From that point, more than any other, the Daemon or Genius of the House—more than its “Luck,” a little less than its Guardian Angel—becomes an Alastor or embodied Curse, a “Red Slayer” which cries ever for peace and cleansing, but can seek them only in the same blind way, through vengeance, and, when that fails, then through more vengeance (p 103)

This awful conception of a race intent upon its own wrongs, and blindly groping towards the very terror it is trying to avoid, is typified, as it were, in the Cassandra story That daughter of Priam was beloved by Apollo, who gave her the power of true prophecy In some way that we know not, she broke her promise to the God, and, since his gift could not be recalled, he added to it the curse that, while she should always foresee and foretell the truth, none should believe her The Cassandra scene is a creation beyond praise or criticism The old scholiast speaks of the “pity and amazement” which it causes The Elders who talk with her wish to believe, they try to understand, they are really convinced of Cassandra’s powers But the curse is too strong The special thing which Cassandra tries again and again to say always eludes them, and they can raise no finger to prevent the disaster happening And when it does happen they are, as they have described themselves, weak and very old, “dreams wandering in the daylight”

The characters of this play seem, in a sense, to arise out of the theme and consequently to have, amid all their dramatic solidity, a further significance which is almost symbolic Cassandra is, as it were, the

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incarnation of that knowledge which Herodotus describes as the crown of sorrow, the knowledge which sees and warns and cannot help (*Hdt.*, ix. 16). Agamemnon himself, the King of Kings, triumphant and doomed, is a symbol of pride and the fall of pride. We must not think of him as bad or specially cruel. The watchman loved him (ll. 34 f.), and the lamentations of the Elders over his death have a note of personal affection (pp. 100 ff.). But I suspect that Aeschylus, a believer in the mystic meaning of names, took the name Agamemnon to be a warning that "Aya μίμεται," "the unseen Wrath abides." *Agā*, of course, is not exactly wrath, it is more like Nemesis, the feeling that something is *āyav*, "too much," the condemnation of *Hubris* (pride or overgrowth) and of all things that are in excess. *Agā* is sometimes called "the jealousy of God," but such a translation is not happy. It is not the jealousy, nor even the indignation, of a personal God, but the profound repudiation and reversal of Hubris which is the very law of the Cosmos. Through all the triumph of the conqueror, this *Agā* abides.

The greatest and most human character of the whole play is Clytemnestra. She is conceived on the grand Aeschylean scale, a scale which makes even Lady Macbeth and Beatrice Cenci seem small, she is more the kinswoman of Brynhild. Yet she is full not only of character, but of subtle psychology. She is the first and leading example of that time-honoured ornament of the tragic stage, the sympathetic, or semi-sympathetic, heroine-criminal. Aeschylus employs none of the devices of later playwrights to make her interesting. He admits, of course, no approach

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to a love-scene; he uses no sophisms, but he does make us see through Clytemnestra's eyes and feel through her passions. The agony of silent prayer in which, if my conception is right, we first see her, helps to interpret her speeches when they come, but every speech needs close study. She dare not speak sincerely or show her real feelings until Agamemnon is dead, and then she is practically a mad-woman.

For I think here that there is a point which has not been observed. It is that Clytemnestra is conceived as being really "possessed" by the Daemon of the House when she commits her crime. Her statements on p. 103 are not empty metaphor. A careful study of the scene after the murder will show that she appears first "possessed" and almost insane with triumph, utterly dominating the Elders and leaving them no power to answer. Then gradually the unnatural force dies out from her. The deed that was first an ecstasy of 'delight becomes an "affliction" (pp. 106, 110). The strength that defied the world flags and changes into a longing for peace. She has done her work. She has purified the House of its madness; now let her go away and live out her life in quiet. When Aigisthos appears, and the scene suddenly becomes filled with the wrangling of common men, Clytemnestra fades into a long silence, from which she only emerges at the very end of the drama to pray again for Peace, and, strangest of all, to utter the entreaty. "Let us not stain ourselves with blood!"* The splash of her husband's blood was visible on her face at the time. Had she in her trance-like state

* Another reading, however, is suggested by Wilamowitz: "Enough of evil Begin nothing. We are stained with blood."

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actually forgotten, or did she, even then, not feel that particular blood to be a stain?

THE CHOËPHOROE

The vengeance of Orestes was made the subject of plays by all three tragedians. All the plays are in their ways masterpieces, and each highly characteristic of its writer. Euripides realizes and psychologizes the horror of the story, Sophocles, apparently from a deliberate adoption of the "Homeric" tone, suppresses the religious problem and concentrates on the elements of direct passion. Aeschylus, as I have said elsewhere, "though steeped in the glory of the world of legend, would not lightly accept its judgment upon religious and moral questions, and above all would not, in that region, play at make-believe. He would not elude the horror of this story by simply not mentioning it, like Homer, or by pretending that an evil act was a good one, like Sophocles. He faces the horror, realizes it; and tries to surmount it on the sweep of a great wave of religious emotion. The mother-murder, even if done by a god's command, is a sin, a sin to be expiated by unfathomable suffering. Yet, since the god cannot have commanded evil, it is a duty also. It is a sin that must be committed." The crucial difference is that the *Choëphoroe* is not self-contained, while the other plays are. They are concerned with a particular story; it, as we have seen above, is part of a trilogy dealing with the great problem which lies at the centre of Greek religion—Hubris, Dike, Soteria, or Crime, Punishment and Deliverance.

Though to the Greek student this is perhaps, of

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all extant tragedies, the most obscure in detail of language, to the English reader it is not hard to understand. The atmosphere indeed is very ancient: it demands imaginative effort; but the sympathy goes as we would wish it to go and the story tells itself. Only two points call for special comment.

The first is the name of the play * The other two plays are called *Electra*, after the chief character this is called *Choephoroe*, or *Libation-Bearers*, after the Chorus. For in truth the subjects are not, artistically speaking, quite the same. The main interest of the other plays is to describe how the woman Electra felt and acted with regard to the murder of her mother and stepfather, in this play it is to narrate how Agamemnon, the long dead, was awakened to help his children to avenge him. The ghosts in Homer could not speak till they had drunk the blood of sacrifice. Somewhat in the same way the dead Agamemnon here cannot gather his dim senses till the drink-offerings have sunk into his grave. The wine and milk and honey reach his parched lips. He stirs in his sleep, and in that one moment of hesitating consciousness there are crowded upon him all those appeals that have most power to rouse and sting. The first words spoken in prayer at his neglected tomb, the call for vengeance sent, as it were, unknowingly by the murdereress, the repeated story of his old wrongs and the outrage done upon his body, above all, the voices of his desolate children crying to him for that which he himself craves.

I adopt this traditional Latin transliteration in preference to "Choepori." Cf Terence's *Adelphoe*. For readers without Greek I may mention that the word has four syllables, first the syllable "Co," then "E for E."

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There is no visible apparition from the tomb, as there is, for instance, in the *Persae*. But as the great litany grows in intensity of longing, the dead seem to draw nearer to the living, and conviction comes to the mourners, one after another, that he who was once King of Kings is in power among them. Where in all literature, except Aeschylus, could one find this union of primitive ghostliness with high intellectual passion? One hand seems to reach out to the African or Polynesian, while the other clasps that of Milton or Goethe.

Another point which the hasty reader might overlook is the psychological treatment of Orestes. At the end of the play, of course, he goes mad. That is in the legend. But from quite the early scenes—much of the prologue happens to be lost—the shadow of the coming darkness begins to show itself. And the occasion for it is always the same, the conflict between two horrors which are also duties—the murder of his mother on one side, and on the other disobedience to the command of God.

Here, as in most cases, the development of Greek tragedy moves almost straight from Aeschylus to Euripides, with Sophocles standing aside. The character of Orestes, in particular, contains here in germ just the ideas that are so subtly developed in Euripides. The first study is grander, tenderer, and more heroic; the second, of course, more detailed and varied and more finely poignant. There is a typical difference between the two poets in the way in which Orestes' last scruples are overcome. In Euripides a whole scene is given up to it. Orestes is shaken by the first sight of his mother in the distance, and actually rebels against

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the god or devil who has commanded him to kill her, till he is overborne by the scorn and passion of Electra's more bitter nature. In Aeschylus Orestes' scruple breaks out in the midst of the Invocation and is swept away, not specially by Electra, but by the whole great swelling rhythm of that litany of revenge.

Of the other characters, Electra in Euripides bears the main weight of the tragedy on her own shoulders. In Aeschylus she is much less minutely and without doubt less cruelly studied. almost all her words are beautiful, and she keeps a kind of tenderness even in her prayers of hate. She hates her oppressors and her father's enemies, but the hate is based on love, and it has not eaten into her nor left her poisoned. Clytemnestra, though she appears only for two short scenes, preserves still the almost superhuman grandeur which was hers in the *Agamemnon*. Her simplest word has power to arrest the attention, and while she is present other people seem small and their emotions ordinary. Her own emotions lie deep and complex, fold behind fold. It is shallow to dismiss her as a hypocrite, feigning grief at the death of the son whom she fears. The hypocrisy is there, but so is the sorrow, so are all kinds of unspoken memories and hopes and depths of experience. Always the thing she says, fine as it is, leaves the impression that there is something greater that she does not care to say. Even when she calls for the axe of battle to face her son, she has room for a thought beyond the immediate fight for dear life. "To that meseemeth we are come, we two!" That touch is like Euripides, but on the whole this heroine was a figure not in Euripides' style and perhaps not within his range.

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He made a Clytemnestra deliberately and utterly different

The date of Sophocles' play is unknown. But the *Choephoroe* was produced in 458 B.C., and Euripides' *Electra* in 413. The forty-five years that separate them were years of very rapid artistic development. The *Choephoroe* has both an archaic beauty and a stark grimness of speech which divide it from its two companions. There are fewer details, and attention is never long distracted from the central tragedy. At point after point of the action it is easy to show how the two later poets refined and developed the plain lines of Aeschylus, and exerted themselves to make the story more human and more probable. The comparison tempts one to reflect how little such technical improvements really matter, and how dangerously near to nothingness, in the last resort, are the ingenuities of realism. This play produces its illusion quite sufficiently by its mere *grande et intensité*. Yet, judged on its own archaic level, it shows remarkable skill in construction, just as, amid its story of relentless revenge, it conveys a great sense of compassion. The prologue itself is very skilful. With the last lines of the *Agamemnon* still ringing in our minds we see, as the play opens, a young man standing with shorn hair beside a grave mound; and half the story is told in a flash. Nor, apart from the marvellous invocation scene itself, would it be easy to find in Greek drama another play with such varied moments as the prayer of Electra, the entry of the poor, loving, half-ridiculous Nurse, the sudden onrush of the single terrified slave calling for help to the Women's House, above all, the amazing scene at the end with the blood-stained robe, the gathering of the unseen

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Furies, the last struggle of Orestes' reason, and the flight of the would-be Saviour as one Accursed, never to rest again. The final words of the Chorus ask the question which is to be answered, or at least attempted, in the *Eumenides*

THE EUMENIDES

The law that "The doer must suffer," or that Sin must bring Punishment, is mainly envisaged by the most primitive Greek tradition as a form of the blood-feud. It is blood calling for blood. At its simplest this takes the form of a straightforward vendetta, as when a man kills one of another tribe. There is no "sin" or "pollution" in this, though of course the kindred of the stranger will duly try to avenge him. Suppose, next, that a man kills, not a stranger, but his own kinsman. Then he has shed the "kindred blood," and committed a real sin. He is polluted, and pollutes all who associate with him. He must disappear out of the community, and never be seen or heard again, whether by death or voluntary exile matters little. Otherwise, if the kinsman has left any children or male representatives, they are bound in honour to take up the blood-feud and do vengeance, even though, if the relationship is very close, it may bring pollution on them. Thus Aegisthus, as son of Thyestes, acted quite correctly in killing Agamemnon, and Orestes in killing him. Similarly, when Clytemnestra killed Agamemnon the eternal law compelled Orestes to avenge him, however reluctantly.

But suppose there is no avenger left, what then? It is one of the fears that torment Orestes in Euripides'

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Electra, "Who will do justice on me, when she is dead?" In that case, though there is no visible human avenger, the Law nevertheless acts. The doer must suffer. That is *Dike*, Justice. It is the law of Themis, of Moira, of the Erinyes, and ultimately of Mother Earth. Let us consider each of these conceptions separately.

Themis, as the late Dr. Jane Harrison has shown, is the correct tribal custom, the thing that is always done—always, that is, by the people who really know. When prodigies or portents occur and ordinary people do not know what to do, you naturally consult the Elders of the tribe, the Gerontes, who have most experience of past emergencies and most knowledge of precedent. If they also fail you, you must needs go for guidance to those older still, the Chthonian or "Earthy" people, the great ancestors who give oracles from their graves, deep in the bosom of the soil. They of necessity know what is really Themis, and that is why Themis presides at Delphi.

Moira is commonly translated "fate," but strictly it is the "portion" allotted to each man, his task in the common labour, his share in the common prize or harvest. For portions are allotted to us before our birth. A man may not evade his own portion, he must not trespass on that of another. The conception enables us to understand how Plato, when searching for Righteousness, finds it in a city where all classes and all citizens perform in full their due service and receive in full their due portion. The Moirai, when personified, are the Assigners or Apportioners of man's lot in life, and if the gods too have their separate reigns or attributes, as for instance Zeus has the earth

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and sky, Poseidon the sea, and Hades the darkness beneath the earth, that division also is the work of the Moirai.

And the Erinyes They are the wrath of the dead or the injured acting as a curse and pursuing the transgressor Orestes, in the *Choephoroe*, sees them as "his mother's wrathful hounds" In this play we see Clytemnestra waken them when they have fallen asleep. They are obedient to her wrath, for they are her wrath in personal form And such wrath, though chiefly conceived as the blood-feud of the murdered, can be roused by any *Hubris* or overstepping of Moira. There is wrath in heaven, says a Greek proverb, for an injured dog In the *Agamemnon* the Erinyes avenge the vulture whose nest has been robbed And in the *Iliad*, at the great moment when Achilles' horse breaks into speech to warn his master of approaching death, the Erinyes "check his voice" (*Il.* xix. 418). The horse, however well-intentioned, was obviously transgressing his Moira

So far we can follow the ancient ideas without much difficulty But it is rather a surprise to the modern to find Mother Earth among the supreme authorities for executing this law It is because Earth is the home of the dead, the Chthonian people, both the great ancestors who know what is Themis and "the wronged ones in the darkness" who cry for justice on their oppressors Their wrath is her wrath. Besides that, whenever kindred blood is shed the intolerable stain falls first and most directly on the face of Mother Earth. It pollutes her, and she sends up her punishments from below, blight and barrenness and plague, just as to the innocent in

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normal times she sends life and fruitfulness. Thus we see that blessing as well as cursing lies in the power of the Chthonian people, the dead, the Erinyes, and collectively of Mother Earth. They who send can also withhold.

The law that "The doer shall suffer" is a natural law like the maturing of seed, or the return of spring; most of all like the growth and diminishing every year of the power of the Sun. For that diminishing is really a punishment due to the *Hubris* which the Sun committed when at his height. There are suggestions occasionally that, since every living thing has its own Moira, one Moira might conceivably interfere with another, just as sometimes God may prevent the seed from maturing (*Agamemnon*, l. 1025). But in the main the rule that blood calls for blood, that *Hubris* is followed by *Dikē*, or that sin brings punishment, stands as an unbroken natural law, and the Erinyes are its especial guardians.

That being so, how can there be any forgiveness? Would not forgiveness be a sort of monstrosity, a wanton breach in the law of Cause and Effect? Aeschylus, in the *Agamemnon*, gives his answer in unusually clear language (161-182). The prophet Calchas has been describing the ravenous feast of the two Eagles, the wrath of Artemis thereat and the vengeance exacted in the death of Iphigenia, the future vengeance to be exacted for that death; and beyond a yet further vista of vengeances re-avenged. Then Aeschylus asks how man can find escape from this endless chain and "cast off from his mind the burden of futility." "Only," he answers, "in the thought of Zeus, whatever Zeus may be" It is a

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Zeus sublimated by the mind of Aeschylus and very different from that glorified Achaean chieftain who was King of gods and men in the ordinary Homeric tradition. To Aeschylus Zeus, as the ruler of heaven, is the founder of a new world, much as Athens herself was the founder of a new civilization on earth. The old gods struck and were stricken, they fought and they passed away. One had no more meaning than another. But Zeus is "He who made a road to Thought, who established Learning by Suffering to be an abiding law." He himself in the distant past won his throne by violence, but now he has learned and his heart is changed.

This idea of a supreme Ruler who, though inscrutably wise, is not perfect but only working his way towards perfection, was developed by Aeschylus in the *Prometheus-trilogy*, where Zeus, beginning as a conqueror and a tyrant, seems at first like the villain of the piece. But he possesses the peculiar power of being able to learn by his own offences, and thus the end of the trilogy is reconciliation. Similarly in the *Supplices* we hear how Io, once the persecuted victim of his lust, is at last led to peace and blessedness and becomes the Virgin Mother of the Deliverer of Prometheus*. The idea is not purely Aeschylean, for Pindar also tells us how Eternal Zeus set free his chained enemies, the Titans (*Pyth*, iv. 291). It is also he who instituted the law of the suppliant. He forgave the blood-stained Ixion because of his suffering and prayer. Nay, he is not only the protector of suppliants, he is himself the Eternal Suppliant, the God and Master of all things, who forgives because

See *Rise of the Greek Epic*, Edn 3, p 276 ff

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he also craves for forgiveness (*Supplices*, 1 1). There, however, we touch upon a mystery. . . . The essential point is that the Zeus who learns and understands is also the Zeus who can forgive the sinner. He can forgive just because he understands. The Law of the Moirai and the Erinyes neither understands nor forgives. It simply operates.

"All this," it may be said, "is possible enough, but it is not what Aeschylus represents as occurring. Zeus does not appear at all in the *Eumenides*." Of course he does not. The Greek convention, like our own, did not easily represent the Supreme Father in bodily form on the stage. Apart from satyr-plays and comedy, I only know of one play, *The Soul-Weighing* of Aeschylus, in which Zeus was actually represented, and there he appeared not on the stage but in the sky, holding the scales of the divine balance. In the *Eumenides* he is represented by his son and daughter, Apollo and Athena. (*Museum*)

Apollo, we are told expressly, is "the *Prophētēs* *Dios*, the revealer of Zeus" (19). He says himself, "Never have I spoken on my throne of prophecy any word concerning man, woman, or city, which was not commanded by Zeus the Father" (616). He warns the Court to "follow the All-Father's will," and not to disregard the oracles "that are mine and the Father's" (713). Consequently we see that it was by the will of Zeus himself that Orestes slew his mother, it is Zeus who wills now that he be set free.

Athena likewise, we are told with emphasis, is the daughter of Zeus alone, with no mother. She is pure, undiluted Zeus (664 ff.). She is, so to speak, his Thought, not born by any bodily process, but sprung

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directly from his brain (665); and when she gives her vote it is not so much that she votes on the side of Zeus but that her judgment inevitably is the same as his, "for I am utterly the Father's" (738). When she asks the Furies to yield to the will of Zeus she says, "I also trust and obey him I know his overwhelming strength, but he needs it not!" (826) And she explains that Zeus has given to her just that power of thinking and understanding ($\tauὸ\ \phiρεῖν$) to which we were told in the *Agamemnon* that he was guiding mankind. Thus the mechanical and automatic operation of the Law is corrected by the will of the Father. It is not broken, but more truly and perfectly fulfilled.

One is reminded of a passage in Plato's *Statesman*: "The best of all is not that a law should rule, but a man, if the man be wise and of royal nature . . . A law can never comprehend exactly what is noblest and most just for all cases, and consequently cannot enjoin what is best. The infinite varieties of men and circumstances, and the fact that nothing human ever for a moment stands still, make it impossible for any art to lay down a simple rule to hold universally and for all time . . . But that is what we see the law aiming at, like some stubborn and ignorant man who will allow nothing to be done against his orders and no further questions to be asked . . ." (p. 294a).

Equally near to Aeschylus is Aristotle's famous discussion of the difference between legal justice and that higher justice which he calls *Epieikeia* (Equity). "It is the correction of the law where it fails owing to its generality" (*Ethics*, v. p. 1137 b , 26), and the correction has to be applied by the "wise man." In Aeschylus, as in these two philosophers, the ultimate

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justice is to be found in an appeal from a law to a person.

This appeal plays an important rôle in the history of Greek thought, and consequently in that of all modern Europe. The other philosophic schools of the Hellenistic Age, Cynic, Stoic, and Epicurean, made even greater use than Plato and Aristotle of the idea of the Wise Man, rather than the Law, as the judge and embodiment of right conduct. In a grosser form the idea invaded practical politics. We find the Hellenistic world escaping from the conflict of constitutions and systems of law by the deification of Alexander and his successors, and cutting its juridical knots by the legal fiction of the divine will. Nay, even before Aeschylus set to work upon it, the same conception was really implicit in the anthropomorphism of the classical Olympian religion. As I have tried to show elsewhere,* the great advance made by that system as compared with the welter of primitive taboos and terrors which it tried, however artificially and inadequately, to supersede, lies in this same humanizing of the non-human. It brought to man the Good News that, as Plutarch expresses it, "the world is not ruled by fabulous Typhons and Giants"—nor, we may add, by blind mechanical laws—"but by One who is a wise Father to all." It sought to make religion humane at the expense of making it anthropomorphic.

It is more interesting still to realize that the Aeschylean doctrine is in essence an early and less elaborate stage of the theological system which we associate with St. Paul—the suppression of the Law

* *Five Stages of Greek Religion*, Chapter II.

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by a personal relation to a divine person, and a consequent disregard for the crude coarse test of a man's "works" or "deeds" in comparison with the one unfailing test of the spirit, its "faith" or "faithfulness" towards God. Aeschylus would have understood Paul's exhortation to escape beyond the "beggarly elements" to Him who made them, beyond the Creation to the Creator, and Paul would have understood Aeschylus' insistence on the forgiveness of the suppliant, that is, of him who trusts and repents and prays. It is noteworthy, indeed, that Paul made one great concession to primitive thought which Aeschylus had entirely rejected. When Orestes is pardoned by the will of Zeus, the Furies yield; the Law is deemed to be satisfied; there is no talk of its demanding to be paid off with another victim. But in Paul, when man is to be forgiven, the sin still claims its punishment, the blood will still have blood; and the only way to appease it is for the Divine King, himself or his son, to "die for the people." Thus the pollution is cleansed and sin duly paid with blood, though it happens to be the blood of the innocent. Aeschylus, as a poet, was familiar with that conception. He knew how Codrus died, and Menoikeus and Macaria, how Agamemnon and Erechtheus and other kings had given their children to die. But for him such practices belonged to that primitive and barbaric world which Hellenic Zeus had swept away, so he hoped, for ever.

A modern reader is more likely to ask why, if Orestes only fulfilled the command of Zeus, he should be punished at all. Why is there any talk of suffering and forgiveness? The answer is quite straight-

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forward. He has after all broken the Law; he has offended against Themis and Moira, and he must suffer. In modern language, a man who kills his mother, even if he is amply justified in doing so, is bound to suffer acute grief and distress, if he did not, he would really deserve to be punished. It is only in the end that Zeus can overrule and make good, just as he did with Io and with Prometheus. It is in the end, after suffering and struggle, after cleansing and supplication, that union is achieved between the Law which acts like blind fate and the Father who understands *

Thus at last the offender who deserves pardon can be pardoned. But that is not all. The Law that is directed and put in force by one who can pardon and understand can itself be understood and loved. Its ministers are no longer alien and hostile beings, proud of the agonies which they righteously inflict and the hatred which they naturally inspire. They are accepted by Athena as fellow-citizens, and their Law recognized not as an external system of punishments, but as an inward aspiration, a standard of right living which men consciously need and seek. The "Furies" have become "Eumenides."

* See the last verses of the play. On the political circumstances which gave point to the poet's doctrine of Reconciliation see note on vv 682 and 864.

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AGAMEMNON

CHARACTERS IN THE PLAY

AGAMEMNON, son of *Atrœus* and King of Argos and Mycenæ; Commander-in-Chief of the Greek armies in the War against Troy

CLYTEMNESTRA, daughter of Tyndareus, sister of Helen; wife to Agamemnon

AIGISTHOS, son of Thyestes, cousin and blood-enemy to Agamemnon, lover to Clytemnestra

CASSANDRA, daughter of Priam, King of Troy, a prophetess, now slave to Agamemnon

A WATCHMAN

A HERALD

CHORUS of Argive Elders, faithful to Agamemnon

CHARACTERS MENTIONED IN THE PLAY

MENELAUS, brother to Agamemnon, husband of Helen, and King of Sparta The two sons of Atrœus are called the Atreidae

HELEN, most beautiful of women, daughter of Tyndareus, wife to Menelaus, beloved and carried off by Paris

PARIS, son of Priam, King of Troy, lover of Helen Also called **ALEXANDER**

PRIAM, the aged King of Troy.

The Greeks are also referred to as *Achæans*, *Argives*, *Danaans*, Troy is also called *Ilion*

The play was produced in the archonship of Philocles (458 b.c.). The first prize was won by Aeschylus with the "Agamemnon," "Choephoroe," "Eumenides," and the Satyr Play "Proteus."

THE AGAMEMNON

*The Scene represents a space in front of the Palace of Agamemnon in Argos, with an Altar of Zeus in the centre and many other altars at the sides. On a high terrace of the roof stands a WATCHMAN
It is night*

WATCHMAN

God grant us rest from labour! A long year
I have kept this vigil, lying with pricked ear,
As a dog lies, above the Atreidae's hall,
Till well I know your midnight festival
Of swarming stars, and them that lonely go,
Bearers to man of summer and of snow,
The heavenly Masters, throned in burning sky.
I have watched them as they rise, and as they die.
But still I await the beacon that must tell
Of Ilion's fall and flash o'erseas the swell
Of conquering voices Hope untameable
Is here, and a man's heart in woman's breast.

And when I turn me to my rest—my rest
Dew-drenched and dark and stumbling, to which near
Cometh no dream nor sleep, but alway Fear
Breathes round it, warning, lest an eye once fain
To close may close too well to wake again,
Think I perchance to sing or troll a tune
For ~~medicine~~ against sleep, the music soon

Changes to sighing for the tale untold
Of this house, not well mastered as of old.

Howbeit, may God yet send us rest, and light
The flame of good news flashed across the night.

*[He is silent, watching. Suddenly at a distance in
the night there is a glimmer of fire, increasing
presently to a blaze]*

Ha!

O kindler of the dark, O daylight birth
Of dawn and dancing upon Argive earth
For this great end! All hail!—What ho, within!
What ho! Bear word to Agamemnon's queen
To rise, like dawn, and lift in answer strong
To this glad lamp her women's triumph-song,
If verily, verily, Ilion's citadel
Is fallen, as yon beacons flaming tell
And I myself will tread the dance before
All others; for my master's dice I scope
Good, and mine own to-night three sixes plain.

[Lights begin to show in the Palace.]

Oh, good or ill, my hand shall clasp again
My dear lord's hand, returning! Beyond that
I speak not. A great ox hath laid him flat
Across my tongue. But these stone walls know well,
If stones had speech, what tale were theirs to tell
For me, to him that knoweth I can yet
Speak; if another questions I forget.

*[Exit into the Palace. The women's "Ololugē,"
or triumph-cry, is heard within and then
repeated again and again further off in
the City. Handmaids and Attendants come*

from the Palace, bearing torches, with which they kindle incense on the altars. Among them comes CLYTEMNESTRA, who throws herself on her knees at the central Altar in an agony of prayer

Presently from the further side of the open space appear the CHORUS of ELDERS and move gradually into position in front of the Palace The day begins to dawn

CHORUS

"Tis ten long years since Ilion's bane,
The Atreid brotherhood, just and strong,
Menelâus' and eke Agamemnon's reign,
Two thrones, two sceptres, yokèd of God,
With a thousand galleys of Argos trod

The seas for the righting of wrong,
And wrath of battle about them cried,
As vultures cry,
Whose nest is plundered, and up they fly
In anguish lonely, eddying wide,
Great wings like oars in the waste of sky;
For their work is gone, no more they keep
Watch o'er the vulture babes asleep
But One there is who heareth on high—
Some Pan or Zeus, some seer Apollo—
That keen bird-throated suffering cry
Of the stranger wronged in God's own sky,
And sendeth down, for the law transgressed,
The Wrath of the Feet that follow.

So Zeus, who Watcheth o'er Friend and Friend,
Zeus who Prevaleth, in after quest

For One Belovèd by Many Men
On Paris sent the Atreidae twain;
Yea, sent him dances before the end
 For his bridal cheer,
Wrestlings heavy and limbs forspent
For Greek and Trojan, the knee earth-bent,
The bloody dust and the broken spear.
He knoweth, that which is here is here,
And that which Shall Be followeth near;
He seeketh God with a great desire,
He heaps his gifts, he essays his pyre
With torch below and with oil above,
With tears, but never the wrath shall move
Of the Altar cold that rejects his fire

We saw the Avengers go that day,
And they left us here, for our flesh is old
And serveth not, and these staves uphold
A strength like the strength of a child at play
For the sap that springs in the young man's hand
And the valour of age, they have left the land
And the passing old, while the dead leaf blows
And the old staff gropeth his three-foot way,
Weak as a babe and alone he goes,
 A dream in the noon astray.

[Coming near the Central Altar they see CLY-
TEMNESTRA, who is still rapt in prayer.

But thou, O daughter of Tyndareus,
Queen Clytemnestra, what need? What news?
What tale or tiding hath stirred thy mood
To send forth word upon all our ways
For incensed worship? Of every god

That guards the city, the deep, the high,
 Gods of the mart, gods of the sky,
 The altars blaze,
 One here, one there,
 To the skyey night the firebrands flare,
 Drunk with the soft and guileless spell
 Of balm of kings from the inmost cell
 Tell, O Queen—and reject us not—
 All that can or that may be told,
 And healer be to this aching thought,
 Which one time hovereth, evil-cold,
 And then from the fires thou kindlest
 Will Hope be kindled, and hungry Care
 Fall back for a little while, nor tear
 The heart that beateth below my breast

[*Clytemnestra rises silently, as though unconscious of their presence, and goes into the House.*
The Chorus take position and begin their first Stasimon, or Standing-song

CHORUS.

(*The sign seen on the way, Eagles tearing a hare with young*)

It is ours to tell of the Sign of the War-way given
 By God to men more strong,
 (For a life that is kin unto ours yet breathes from
 heaven
 A spell, a Strength of Song)
 How the twin-throned Might of Achaia, one Crown
 divided
 Above all Greeks that are,

With avenging hand and spear upon Troy was guided
By the Bird of War.

'Twas a king among birds to each of the Kings of
the Sea,

One eagle black, one black but of fire-white tail,
By the House, on the Spear-hand, in station that all
might see,

And they tore a hare, and the life in her womb that
grew,

Yea, the life unlived and the races unrun they slew.

Sorrow, sing sorrow but good prevail, prevail!

(*How Calchas read the sign, his Vision of the Future*)

And the War-seer wise, as he looked on the Atreid
Yoke

Of Kings twain-tempered, knew
Those fierce hare-renders the lords of his host, and
spoke,

Reading the omen true
"At the last, the last, this Hunt hunteth Ilion down,
Yea, and before the wall

Violent division the fullness of land and town
Shall waste withal,

If only God's eye gloom not against our gates,
Till the great War-curb of Troy, fore-smitten,
fail!

For Pity lives, and those wingèd Hounds she hates,
Which tore in the Trembler's body the unborn
beast

Yea, Artemis abhorreth the eagles' feast."

Sorrow, sing sorrow : but good prevail, prevail !

(*He prays to Artemis to grant the fulfilment of the Sign, but, as his vision increases, he is afraid and calls on Paian, the Healer, to hold her back*)

"Thou beautiful One, thou tender lover
 Of the dewy breath of the Lion's child,
 Thou the delight, through den and cover,
 Of the young life at the breast of the wild,
 Yet, oh, fulfill, fulfill the sign of the Eagles' Kill!
 Be the vision accepted, albeit horrible . . .
 But I-ē, I-ē! Stay her, O Paian, stay!
 For lo, upon other evil her heart she setteth,
 Long wastes of wind, held ship and unventured sea,
 On, on, till another Shedding of Blood be wrought
 They kill but feast not, they pray not, the law is
 broken,
 Strife in the flesh, and the bride she obeyeth not,
 And beyond, beyond, there abideth in wrath re-
 awoken—
 It plotteth, it haunteth the house, yea, it never for-
 getteth—
 Wrath for a child to be"
 So Calchas, reading the wayside eagles' sign,
 Spake to the Kings, blessings and words of bale;
 And like his song be thine,
 Sorrow, sing sorrow: but good prevail, prevail!"

(*Such religion belongs to old and barbarous gods, and brings no peace I turn to Zeus, who has shown man how to Learn by Suffering*)

Zeus! Zeus, whate'er He be,
 If this name He love to hear
 This He shall be called of me
 Searching earth and sea and air

Refuge nowhere can I find
Save Him only, if my mind
Will cast off before it die
The burden of this vanity.

One there was who reigned of old,
Big with wrath to brave and blast,
Lo, his name is no more told!
And who followed met at last
His Third-thrower, and is gone
Only they whose hearts have known
Zeus, the Conqueror and the Friend,
They shall win their vision's end,

Zeus the Guide, who made man turn
Thought-ward, Zeus, who did ordain
Man by Suffering shall Learn
So the heart of him, again
Aching with remembered pain,
Bleeds and sleepeth not, until
Wisdom comes against his will
'Tis the gift of One by strife
Lifted to the throne of life.

(AGAMEMNON accepted the sign Then came long delays
and storm while the fleet lay at Aulis)

So that day the Elder Lord,
Marshal of the Achaian ships,
Strove not with the prophet's word,
Bowed him to his fate's eclipse,
When with empty jars and lips

Parched and seas impassable
 Fate on that Greek army fell,
 Fronting Chalcis as it lay,
 By Aulis in the swirling bay

*(Till at last Calchas answered that Artemis was wroth
 and demanded the death of AGAMEMNON's daughter.
 The King's doubt and grief)*

And winds, winds blew from Strymon River,
 Unharboured, starving, winds of baulked endeavour,
 Man-blinding, pitiless to cord and bulwark,

And the waste of days was made long, more long,
 Till the flower of Argos was aghast and withered,

Then through the storm rose the War-seer's song,
 And told of medicine that should tame the tempest,

But bow the Princes to a direr wrong
 Then "Artemis" he whispered, he named the name,
 And the brother Kings they shook in the hearts of
 them,

And smote on the earth their staves, and the tears
 came.

But the King, the elder, hath found voice and
 spoken

"A heavy doom, sure, if God's will were broken,
 But to slay mine own child, who my house delighteth,

Is that not heavy? That her blood should flow
 On her father's hand, hard beside an altar?

My path is sorrow wheresoe'er I go.
 Shall Agamemnon fail his ships and people,

And the hosts of Hellas melt as melts the snow?
 They cry, they thirst, for a death that shall break
 the spell,

For a virgin's blood. 'tis a rite of old, men tell.
And they burn with longing—O God may the end
be well!"

*(But ambition drove him, till he consented to the sin of
slaying his daughter, Iphigenia, as a sacrifice)*

In that which Must Be he armed him slowly,
And a strange wind within his bosom tossed,
A wind of dark thought, unclean, unholy;
And he rose up, daring to the uttermost.
For men are boldened by a Blindness, straying
Toward base desire, which brings grief hereafter,
Yea, and itself is grief,
So this man hardened to his own child's slaying,
As help to avenge him for a woman's laughter
And bring his ships relief!

Her "Father, Father," her sad cry that lingered,
Her virgin heart's breath they held all as naught,
Those bronze-clad witnesses and battle-hungered,
And there they prayed, and when the prayer was
wrought
He charged the young men to uplift and bind her,
As ye lift a wild kid, high above the altar,
Fierce-huddling forward, fallen, clinging sore
To the robe that wrapt her, yea, he bids them hinder
The sweet mouth's utterance, the cries that falter,
—His curse for evermore!—

With violence and a curb's voiceless wrath
Her stole of saffron then to the ground she threw,
And her eye with an arrow of pity found its path
To each man's heart that slew.

A face in a picture, striving amazedly,
 The little maid who danced at her father's board,
 The innocent voice man's love came never nigh,
 Who joined to his her little paean-cry
 When the third cup was poured . . .

What came thereafter I saw not, neither tell
 But the craft of Calchas failed not — 'Tis written, He
 Who Suffereth Shall Learn, the law holdeth well

And that which is to be,
 Ye will know at last, why weep before the hour?
 For come it shall, as out of darkness dawn
 Only may good from all this evil flower,
 So prays this Heart of Argos, this frail tower
 Guarding the land alone

[As they cease, CLYTEMNESTRA comes from the Palace with Attendants. She has finished her prayer and sacrifice, and is now wrought up to face the meeting with her husband. The Leader approaches her]

LEADER

Before thy state, O Queen, I bow mine eyes.
 'Tis written, when the man's throne empty lies,
 The woman shall be honoured — Hast thou heard
 Some tiding sure? Or is it Hope hath stirred
 To fire these altars? Dearly though we seek
 To learn, 'tis thine to speak or not to speak.

CLYTEMNESTRA

Glad-voiced, the old saw telleth, comes this morn,
 The Star-child of a dancing midnight born,
 And beareth to thine ear a word of joy
 Beyond all hope the Greek hath taken Troy.

LEADER.

How?

Thy word flies past me, being incredible.

CLYTEMNESTRA.

Ilion is ours No riddling tale I tell

LEADER.

Such joy comes knocking at the gate of tears.

CLYTEMNESTRA

Aye, 'tis a faithful heart that eye declares.

LEADER

What warrant hast thou? Is there proof of this?

CLYTEMNESTRA

There is, unless a God hath lied there _e is

LEADER

Some dream-shape came to thee in speaking guise?

CLYTEMNESTRA

Who deemeth me a dupe of drowsing eyes?

LEADER

Some word within that hovereth without wings?

CLYTEMNESTRA

Am I a child to hearken to such things?

LEADER

Troy fallen?—But how long? When fell she, say?

CLYTEMNESTRA.

The very night that mothered this new day.

LEADER

And who of heralds with such fury came?

CLYTEMNESTRA

A Fire-god, from Mount Ida scattering flame
 Whence starting, beacon after beacon burst
 In flaming message hitherward Ida first
 Told Hermes' Lemnian Rock, whose answering sign
 Was caught by towering Athos, the divine,
 With pines immense—yea, fishes of the night
 Swam skyward, drunken with that leaping light,
 Which swelled like some strange sun, till dim and far
 Makistos' watchmen marked a glimmering star,
 They, nowise loath nor idly slumber-won,
 Spring up to 'hurl the fiery message on,
 And a far light beyond the Euripus tells
 That word hath reached Messapion's sentinels
 They beacons back, then onward with a high
 Heap of dead heather flaming to the sky
 And onward still, not failing nor aswoon,
 Across the Asopus like a beaming moon
 The great word leapt, and on Kithairos's height
 Uproused a new relay of racing light
 His watchers knew the wandering flame, nor hid
 Their welcome, burning higher than was bid
 Out over Lake Gorgōpis then it floats,
 To Aigiplanctos, waking the wild goats,
 Crying for "Fire, more Fire!" And fire was reared,
 Stintless and high, a stormy streaming beard,

That waved in flame beyond the promontory
 Rock-ridged, that watches the Saronian sea,
 Kindling the night; then one short swoop to catch
 The Spider's Crag, our city's tower of watch;
 Whence hither to the Atreidae's roof it came,
 A light true-fathered of Idaean flame
 Torch-bearer after torch-bearer, behold
 The tale thereof in stations manifold,
 Each one by each made perfect ere it passed,
 And Victory in the first as in the last
 These be my proofs and tokens that my lord
 From Troy hath spoke to me a burning word.

LEADER

Woman, speak on Hereafter shall my prayer
 Be raised to God, now let me only hear,
 Again and full, the marvel and the joy

CLYTEMNESTRA.

Now, even now, the Achaian holdeth Troy!
 Methinks there is a crying in her streets
 That makes no concord When sweet unguent meets
 With vinegar in one cup, I warrant none
 Shall lay those wranglers lovingly at one
 So conquerors and conquered shalt thou hear,
 Two sundered tones, two lives of joy or fear
 Here women in the dust about their slain,
 Husband or brethren, and by dead old men
 Children, now slave, who yesterday were free,
 For all they loved on earth cry desolately
 And hard beside them war-stained Greeks, whom stark
 Battle and then long searching through the dark

Hath gathered, ravenous, in the dawn, to feast
 At last on all the plenty Troy possessed,
 No portion in that feast nor ordinance,
 But each man clutching at the prize of chance.
 Aye, there at last under good roofs they lie
 Of men spear-quelled, no frosts beneath the sky,
 No watches more, no bitter moony dew.
 How blessed they will sleep the whole night through
 Oh, if these days they keep them free from sin
 Toward Ilion's conquered shrines and Them within
 Who watch unconquered, maybe not again
 The smiter shall be smit, the taker ta'en
 May God but grant there fall not on that host
 The greed of gold that maddeneth and the lust
 To spoil inviolate things! The homeward race
 Is yet unrun, from goal to starting place.
 Yea, though of God they pass unchallengèd,
 Methinks the wound of all those desolate dead
 Might waken, groping for its will

Ye hear

A woman's word, belike a woman's fear
 May good but conquer in the last incline
 Of the balance! Of all prayers that prayer is mine

LEADER

O Woman, like a man faithful and wise
 Thou speakest. I accept thy testimonies
 And turn to God with praising, for a gain
 Is won this day that pays for all our pain

[CLYTEMNESTRA returns to the Palace The
 CHORUS take up their position for the Second
 Stasimon.

AN ELDER.

O Zeus, All-ruler, and Night the Aid,
Gainer of glories, how hast thou thrown
Over the towers of Ilion

Thy net close-laid,
That none so nimble and none so tall
Shall escape withal
The snare of the slaver that clasps all!

ANOTHER

And Zeus, who Watcheth o'er Friend and
Friend,
I also praise, who hath wrought this end
Long since on Paris his shaft he drew,
And hath aimèd true,
Never too near nor yet too far,
The fire of the avenging star

CHORUS

*(This is God's judgement upon Troy May it not be too
fierce! Gold cannot save one who spurneth Justice)*

The stroke of Zeus hath found them! Clear this day
The tale, and plain to trace

He judged, and Troy hath fallen — And have men said
That God not deigns to mark man's hardihead,

Trampling to earth the grace
Of holy and delicate things?—Sin lies that way.

For visibly Pride doth breed its own return
On prideful men, who, when their houses swell
With happy wealth, breathe ever wrath and
blood

Yet not too fierce let the due vengeance burn,

Only as deemeth well
One wise of mood

Never shall state nor gold
Shelter his heart from aching
Whoso the Altar of Justice old
Spurneth to Night unwaking

(The Sinner suffers in his longing till at last Temptation overcomes him, as longing for Helen overcame Paris)

The tempting of misery forceth him, the dread
Child of fore-scheming Woe!

And help is vain, the fell desire within
Is veiled not, but shineth bright like Sin

And as false gold will show
Black where the touchstone trieth, so doth fade
His honour in God's ordeal Like a child,
Forgetting all, he hath chased his wingèd bird,
And planted amid his people a sharp thorn.

And no God hears his prayer, or, have they heard,
The man so base-beguiled
They cast to scorn

Paris to Argos came,
Love of a woman led him,
So God's altar he brought to shame,
Robbing the hand that fed him.

(Helen's flight, the visions seen by the King's seers, the phantom of Helen and the King's grief)

She hath left among her people a noise of shield and
sword,
A tramp of men armèd where the long ships are
moored.

She hath ta'en in her goings Desolation as a dower,
 She hath stept, stept quickly, through the great
 gated tower,

And the thing that could not be, it hath been!
 And the seers they saw visions, and they spoke of
 strange ill.

"A palace, a palace; and a great King thereof
 A bed, a bed empty, that was once pressed in
 love

And thou, thou, what art thou? Let us be, thou
 so still,

Beyond wrath, beyond beseeching, to the lips reft
 of thee!"

For she whom he desireth is beyond the deep sea,
 And a ghost in his castle shall be queen

Images in sweet gyse
 Carven shall move him never,
 Where is Love amid empty eyes?
 Gone, gone for ever!

*(His dreams and his suffering, but the War that he
 made caused greater and wider suffering)*

But a shape that is a dream, 'mid the phantoms of
 the night,

Cometh near, full of tears, bringing vain vain
 delight

For in vain when, desiring, he can feel the joy's
 breath

—Nevermore! Nevermore!—from his arms it
 vanisheth,

As a bird along the wind-ways of sleep.

In the mid castle hall, on the hearthstone of the
 Kings,
 These griefs there be, and griefs passing these,
 But in each man's dwelling of the host that sailed
 the seas,
 A sad woman waits, she has thoughts of many
 things,
 And patience in her heart lieth deep

Faces of them she sent
 Haunt her, but, lo, returning
 Come in stead of the man that went
 Armour and dust of burning

*(The return of the funeral urns the murmurs of the
 People)*

And the gold-changer,⁶ Ares, who changeth quick
 for dead,
 Who poiseth his scale in the striving of the
 spears,
 Back from Troy sendeth dust, heavy dust, wet with
 tears,
 Sendeth ashes with men's names in his urns neatly
 spread
 And they weep over the men, and they praise them
 one by one,
 How this was a wise fighter, and this nobly
 slain—
 “ Fighting to win back another's wife!”
 Till a murmur is begun,
 And there steals an angry pain
 Against Kings too forward in the strife

There by Ilion's gate
 Many a soldier sleepeth,
 Young men beautiful; fast in hate
 Troy her conqueror keepeth.

(For the Shedder of Blood is in great peril, and not unmarked by God May I never be a Sacker of Cities!)

But the rumour of the People, it is heavy, it is chill;
 And tho' no curse be spoken, like a curse doth it brood

And my heart waits some tiding which the dark holdeth still

For of God not unmarked is the shedder of much blood.

And who conquers beyond right Lo, the life of man decays,

There be Watchers dim his light in the wasting of the years,

He falls, he is forgotten, and hope dies.

There is peril in the praise

Over-praised that he hears,

For the thunder it is hurled from God's eyes.

Give me joy without hate,
 Not the conqueror's glory
 Nay, nor the broken captive's fate!
 So let me live my story.

DIVERS ELDERS

—The fire of good tidings it hath sped the city through,

But who knows if a god mocketh? Or who knows if all be true?

'Twere the fashion of a child,
 Or a brain dream-beguiled,
 To be kindled by the first
 Torch's message as it burst,
 And thereafter, as it dies, to die too.

—'Tis like a woman's sceptre, to ordain
 Welcome to joy before the end is plain!

—Too lightly opened are a woman's ears,
 Her fence downtrod by many trespassers,
 And quickly crossed, but quickly lost
 The burden of a woman's hopes or fears

*[Here a break occurs in the action, like the descent
 of the curtain in a modern theatre. A space
 of some days is assumed to have passed and we
 find the Elders again assembled]*

LEADER

Soon surely shall we read the message right,
 Were fire and beacon-call and lamps of light
 True speakers, or but happy lights that seem
 And are not, like sweet voices in a dream?
 I see a Herald yonder by the shore,
 Shadowed with olive sprays And from his sore
 Rent raiment cries a witness from afar,
 Dry Dust, born brother to the Mire of war,
 That mute he comes not, neither through the smoke
 Of mountain forests shall his tale be spoke,
 But either shouting for a joyful day,
 Or else. . . . But other thoughts I cast away
 As good hath dawned, may good shine on, we pray!

—And whoso for this City prayeth aught
 Else, let him reap the harvest of his thought!

[Enter the HERALD, running. His garments are torn and war-stained. He falls upon his knees and kisses the Earth, and salutes each Altar in turn]

HERALD

Land of my fathers! Argos! Am I here . . .
 Home, home at this tenth shining of the year,
 And all Hope's anchors broken save this one!
 For scarcely dared I dream, here in mine own
 Argos at last to fold me to my rest . . .
 But now—All Hail, O Earth! O Sunlight blest!
 And Zeus Most High!

[Checking himself as he sees the altar of Apollo.

And thou, O Pythian Lord,
 No more on us be thy swift arrows poured!
 Beside Scamander well we learned how true
 Thy hate is. Oh, as thou art Healer too,
 Heal us! As thou art Saviour of the Lost,
 Save also us, Apollo, being so tossed
 With tempest! . . . All ye Daemons of the Pale!
 And Hermes! Hermes, mine own guardian, hail!
 Herald beloved, to whom all heralds bow. . . .
 Ye Blessed Dead that sent us, receive now
 In love your children whom the spear hath spared.

O House of Kings, O roof-tree thrice-endeared,
 O solemn thrones! O gods that face the sun!
 Now, now, if ever in the days foregone,
 After these many years, with eyes that burn,
 Give hail and glory to your King's return!

For Agamemnon cometh! A great light
Cometh to men and gods out of the night.

Grand greeting give him—aye, it need be grand—
Who, God's avenging mattock in his hand,
Hath wrecked Troy's towers and digged her soil
beneath,

Till her gods' houses, they are things of death;
Her altars waste, and blasted every seed
Whence life might rise! So perfect is his deed,
So dire the yoke on Ilion he hath cast,
The first Atreides, King of Kings at last,
And happy among men! To whom we give
Honour most high above all things that live

For Paris nor his guilty land can score
The deed they wrought above the pain they bore.
“Spoiler and thief,” he heard God's judgement pass;
Whereby he lost his plunder, and like grass
Mowed down his father's house and all his land;
And Troy 'pays twofold for the sin she planned

LEADER

Be glad, thou Herald of the Greek from Troy!

HERALD

So glad, I am ready, if God will, to die!

LEADER

Did love of this land work thee such distress?

HERALD

The tears stand in mine eyes for happiness.

LEADER

Sweet sorrow was it, then, that on you fell.

HERALD.

How sweet? I cannot read thy parable

LEADER.

To pine again for them that loved you true.

HERALD

Did ye then pine for us, as we for you?

LEADER

The whole land's heart was dark, and groaned for
thee

HERALD

Dark? For what cause? Why should such dark-
ness be?

LEADER.

Silence in wrong is our best medicine here.

HERALD

Your kings were gone What others need you fear?

LEADER

'Tis past! Like thee now, I could gladly die

HERALD

Even so! 'Tis past, and all is victory.
And, for our life in those long years, there were
Doubtless some grievous days, and some were fair,
Who but a god goes woundless all his way? . . .

Oh, could I tell the sick toil of the day,
The evil nights, scant decks ill-blanketed,
The rage and cursing when our daily bread
Came not! And then on land 'twas worse than all.

Our quarters close beneath the enemy's wall;
 And rain—and from the ground the river dew—
 Wet, 'always wet!' Into our clothes it grew,
 Plague-like, and bred foul beasts in every hair.

Would I could tell how ghastly midwinter
 Stole down from Ida till the birds fell dead!
 Or the still heat, when on his noonday bed
 The breathless blue sea sank without a wave! . . .

Why think of it? They are past and in the grave,
 All those long troubles For I think the slain
 Care little if they sleep or rise again;
 And we, the living, wherefore should we ache
 With counting all our lost ones, till we wake
 The old malignant fortunes? If Good-bye
 Comes from their side, Why, let them go, say I.
 Surely for us, who live, good doth prevail
 Unchallenged, with no wavering of the scale,
 Wherefore we vaunt unto these shining skies,
 As wide o'er sea and land our glory flies:
 "By men of Argolis who conquered Troy,
 These spoils, a memory and an ancient joy,
 Are nailed in the gods' houses throughout Greece"
 Which whoso readeth shall with praise increase
 Our land, our kings, and God's grace manifold
 Which made these marvels be—My tale is told.

LEADER

Indeed thou conquerest me. Men say, the light
In old men's eyes yet serves to learn aright,
 But Clytemnestra and the House should hear
 These tidings first, though I their health may share.

[During the last words CLYTEMNESTRA has entered
 from the Palace]

CLYTEMNESTRA.

Long since I lifted up my voice in joy,
 When the first messenger from flaming Troy
 Spake through the dark of sack and overthrow
 And mockers chid me "Because beacons show
 On the hills, must Troy be fallen? Quickly born
 Are women's hopes!" Aye, many did me scorn;
 Yet gave I sacrifice, and by my word
 Through all the city our woman's cry was
 heard,
 Lifted in blessing round the seats of God,
 And slumbrous incense o'er the altars glowed
 In fragrance

But for thee, what need to tell
 Thy further tale? My lord himself shall well
 Instruct me Yet, to give my lord and king
 All reverent greeting at his homecoming—
 What dearer dawn on woman's eyes can flame
 Than this, which casteth wide her gate to acclaim
 The husband whom God leadeth safe from war?—
 Go, bear my lord this prayer That fast and far
 He haste him to this town which loves his name,
 And in his castle may he find the same
 Wife that he left, a watchdog of the hall,
 True to one voice and fierce to others all,
 A body and soul unchanged, no seal of his
 Broke in the waiting years—No thought of ease
 Nor joy from other men hath touched my soul,
 Nor shall touch, until bronze be dyed like wool.
 A boast so faithful and so plain, I wot,
 Spoke by a royal Queen doth shame her not

[*Exit Clytemnestra.*

LEADER.

Let thine ear mark her message 'Tis of fair
Seeming, and craves a clear interpreter. . . .
But, Herald, I would ask thee, tell me true
Of Meneläus. Shall he come with you,
Our land's belovèd crown, untouched of ill?

HERALD

I know not how to speak false words of weal
For friends to reap thereof a harvest true

LEADER

Canst speak of truth with comfort joined? Those two
Once parted, 'tis a gulf not lightly crossed.

HERALD

Your king is vanished from the Achaian host,
He and his ship! Such comfort have I brought.

LEADER

Sailed he alone from Troy? Or was he caught
By storms in the midst of you, and swept away?

HERALD.

Thou hast hit the truth, good marksman, as men say!
So a long suffering makes but a brief tale.

LEADER

How ran the sailors' talk? Did there prevail
One rumour, showing him alive or dead?

HERALD

None knoweth, none hath tiding, save the head
Of Helios, ward and watcher of the world.

LEADER.

Then tell us of the storm. How, when God hurled
His anger, did it rise? How did it die?

HERALD.

It likes me not, a day of presage high
With dolorous tongue to stain Those twain, I vow,
Stand best apart When one with shuddering brow,
From armies lost, back beareth to his home
Word that the terror of her prayers is come,
One wound in her great heart, and many a fate
For many a home of men cast out to sate
The twofold scourge that worketh Ares' lust,
Spear crossed with spear, dust wed with bloody dust;
Who walketh laden with such weight of wrong,
Why, let him, if he will, uplift the song
That is Hell's triumph But to come as I
Am now come, laden with deliverance high,
Home to a land of peace and laughing eyes,
And mar all with that fury of the skies
Which made our Greeks curse God—how should
this be?

Two enemies most ancient, Fire and Sea,
A sudden friendship swore, and proved their plight
By war on us poor sailors through that night
Of misery, when the horror of the wave
Towered over us, and winds from Strymon drove
Hull against hull, till good ships, by the horn
Of the mad whirlwind gored and overborne,
One here, one there, 'mid rain and blinding spray,
Like sheep by a devil herded, passed away.
And when the blessed Sun upraised his head,
We saw the Aegean waste a-foam with dead,

Dead men, dead ships, and spars disasterful.
 Howbeit for us, our one unwounded hull
 Out of that wrath was stolen or begged free
 By some good spirit—sure no man was he!—
 Who guided clear our helm, and on till now
 Hath Saviour Fortune throned her on the prow
 No surge to mar our mooring, and no floor
 Of rock to tear us when we made for shore.
 Till, fled from that sea-hell, with the clear sun
 Above us and all trust in fortune gone,
 We drove like sheep the thoughts about our brain
 Of that lost army, broken and scourged amain
 With evil And, methinks, if there is breath
 In them, they talk of us as gone to death—
 How else?—and so say we of them! For thee,
 Since Meneläus thy first care must be,
 If by some word of Zeus who wills not yet
 To leave the old house for ever desolate,
 Some ray of sunlight on a far-off sea
 Lights him, yet green and living . . . we may see
 His ship some day in the harbour!—'Twas the word
 Of truth ye asked me for, and truth ye have heard!

[*Exit HERALD The CHORUS take position for the
 Third Stasimon.*

CHORUS

(*Surely there was mystic meaning in the name HELENA,
 meaning which was fulfilled when she fled to Troy.*)

Who was He who found for thee
 That name, truthful utterly—
 Was it One beyond our vision
 Moving sure in pre-decision

Of man's doom his mystic lips?—
 Calling thee, the Battle-wed,
 Thee, the Strife-encompassèd,
HELEN? Yea, in fate's derision,
 Hell in cities, Hell in ships,
 Hell in hearts of men they knew her,
 When the dim and delicate fold
 Of her curtains backward rolled,
 And to sea, to sea, she threw her
 In the West Wind's giant hold
 And with spear and sword behind her
 Came her hunters in a flood,
 Down the oarblade's viewless trail
 Tracking, till in Simois' vale
 Through the leaves they crept to find her,
 Her, the Wrath, the seed of blood

(The Trojans welcomed her with triumph and praised Alexander, till at last their song changed and the saw another meaning in Alexander's name also)

Big with tears to Troy she came,
 She, the thought-fulfilling Name,
 She, a vengeance and a token
 Of the unfaith to bread broken
 And the hearth of God betrayed,
 But the happy voices swelled,
 Glorying in the prize they held
 And the lover's bliss outspoken
 And the song his brethren made,
 'Mid the bridal torches burning,
 Till King Priam's ancient city,
 With the years, turning, turning,
 Took a new song for her learning

A song changed and full of pity,
 Like the cry of a lost nation
 O'er the secret of its shame,
 As another whispered Word
 In the bridegroom's name they heard,
 A name wed with lamentation,
 With dead men and blood and flame.

(Like a lion's whelp reared as a pet and turning afterwards to a great beast of prey,)

Lo, once there was a herdsman, reared
 In his own house, so stories tell,
 A lion's whelp, a milk-fed thing
 And soft in life's first opening
 Among the sucklings of the herd,
 The happy children loved him well,
 And old men smiled, and oft, they say,
 In men's arms, like a babe, he lay,
 Bright-eyed, and toward the hand that teased him
 Eagerly fawning for food or play.

Then on a day outflashed the sudden
 Rage of the lion brood of yore,
 He paid his debt to them that fed
 With wrack of herds and carnage red,
 Yea, wrought him a great feast unbidden,
 Till all the house-ways ran with gore,
 A sight the thralls fled weeping from,
 A great red slayer, beard a-foam,
 High-priest of some blood-cursèd altar
 God had uplifted against that home.

(Such was Helen in Troy)

And how shall I call the thing that came
 At the first hour to Ilion city?
 Call it a dream of peace untold,
 A secret joy in a mist of gold,
 A woman's eye that was soft, like flame,
 A flower which ate a man's heart with pity.

But she swerved aside and wrought to her kiss a
 bitter ending,
 And a wrath was on her harbouring, a wrath upon
 her friending,
 When to Priam and his sons she fled quickly o'er
 the deep,
 With the god to whom she sinned for her watcher
 on the wind,
 A death-bride, whom brides long shall weep.

(Men say that Good Fortune wakes the envy of God, not so; Good Fortune may be innocent, and then there is no vengeance)

A grey word liveth, from the morn
 Of old time among mortals spoken,
 That man's Wealth waxen full shall fall
 Not childless, but get sons withal,
 And ever of great bliss is born
 A tear unstanch'd and a heart broken.

But I hold my thought alone and by others un-
 beguiled,
 'Tis the deed that is unholy shall have issue, child on
 child,
 Sin on sin, like his begetters, and they shall be as
 they were.

But the man who walketh straight, and the house
thereof, tho' Fate
Exalt him, the children shall be fair.

*(It is Sin, it is Pride and Ruthlessness, that beget children
like themselves till Justice is fulfilled upon them.)*

But Old Sin loves, when comes the hour again,
To bring forth New,
Which laugheth lusty amid the tears of men;
Yea, and Unruth, his comrade, wherewith none
May plead nor strive, which dareth on and on,
Knowing not fear nor any holy thing,
Two fires of darkness in a house, born true,
Like to their ancient spring

But Justice shineth in a house low-wrought
With smoke-stained wall,
And honoureth him who filleth his own lot,
But the unclean hand upon the golden stair
With eyes averse she flieh, seeking where
Things innocent are, and, heeding not the power
Of wealth by man misgloried, guideth all
To her own destined hour

*[Here amid a great procession enter AGAMEMNON
on a Chariot Behind him on another Chariot
is CASSANDRA The CHORUS approach and
make obeisance Some of AGAMEMNON's men
have on their shields a White Horse, some a
Lion Their arms are rich and partly barbaric.]*

LEADER.

All hail, O King! Hail, Atreus' Son!
Breaker of Cities! Ilion's bane!

With what high word shall I greet thee again?
 How give thee worship, nor heap the boon
 Of praise too lofty, nor stint too soon?
 For many will cling to fair seeming
 The faster because they have sinned erewhile;
 And a man may sigh with never a sting
 Of grief in his heart, and a man may smile
 With eyes unlit and a lip that strains.
 But the wise Shepherd knoweth his sheep,
 And his eyes pierce deep
 The faith like water that fawns and feigns.

But I hide nothing, O King That day
 When in quest of Helen our battle array
 Hurled forth, thy name upon my heart's scroll
 Was deep in letters of discord writ,
 And the ship of thy soul,
 Ill-helmed and blindly steered was it,
 Pursuing ever, through men that die,
 One wild heart that was fain to fly. ~
 But on this new day,
 From the deep of my thought and in love
 ✓ I say
 “Sweet is a grief well ended”;
 And in time's flow thou wilt learn and know
 The true from the false,
 Of them that were left to guard the walls
 Of thine empty House unfriended.

[During the above CLYTEMNESTRA has appeared on
 the Palace steps, with a train of Attendants,
 to receive her Husband.

AGAMEMNON.

To Argos and the gods of Argolis
 All hail, who share with me the glory of this
 Home-coming and the vengeance I did wreak
 On Priam's City! Yea, though none should speak,
 The great gods heard our cause, and in one mood
 Uprising, in the urn of bitter blood,
 That men should shriek and die and towers should
 burn,

Cast their great vote; while over Mercy's urn
 Hope waved her empty hands and nothing fell.
 'Tis fire and smoke that now Troy's tale must tell,
 The wrack-wind liveth, and where Ilion died
 The reek of the old fatness of her pride
 From hot and writhing ashes rolls afar ~

For which let thanks, wide as our glories are,
 Be uplifted, seeing the Beast of Argos hath
 Round Ilion's towers piled high his fence of wrath
 And, for one woman ravished, wrecked by force
 A City. Lo, the leap of the wild Horse
 In darkness when the Pleiades were dead,
 /A mailed multitude, a Lion unfed,
 Which leapt the tower and lapped the blood of Kings!

First to the Gods I make these thanksgivings.
 But for thy words. I marked them, and I mind
 Their meaning, and my voice shall be behind
 Thine. For not many men, the proverb saith,
Can love a friend whom fortune prospereth
Unenvyng, and about the envious brain
 Cold poison clings, and doubles all the pain
 Life brings him. His own woundings he must nurse,
 /And feels another's gladness like a curse.

Well can I speak. I know the mirrored glass
 Called friendship, and the shadow shapes that pass
 And feign them a King's friends. I have known but
 one—

Odysseus, him we trapped against his own
 Will!—who once harnessed bore his yoke right
 well . . .

Be he alive or dead of whom I tell
 The tale. And for the rest, touching our state
 And gods, we will assemble in debate
 A concourse of all Argos, taking sure
 Counsel, that what is well now may endure
 Well, and if aught needs healing medicine, still
 By cutting and by fire, with all good will,
 I will essay to avert the after-wrack
 Such sickness breeds

Aye, Heaven hath led me back,
 And on this hearth where still my fire doth burn
 I will go pay to heaven my due return,
 Which guides me here, which saved me far away.

O Victory, now mine own, be mine alway!

[*Clytemnestra, at the head of her retinue, steps forward. She controls her suspense with difficulty but gradually gains courage as she proceeds*

CLYTEMNESTRA.

Ye Elders, Council of the Argive name
 Here present, I will no more hold it shame
 To lay my passion bare before men's eyes
 There comes a time to a woman when fear dies
 For ever. None hath taught me None could tell,
 Save me, the weight of years intolerable

I lived while this man lay at Ilion,
 That any woman thus should sit alone
 In a half-empty house, with no man near,
 Makes her half-blind with dread! And in her ear
 Alway some voice of wrath, now messengers
 Of evil, now not so, then others worse,
 Crying calamity against mine and me.

Oh, had he half the wounds that variously
 Came rumoured home, his flesh must be a net,
 All holes from heel to crown! And if he met
 As many deaths as I met tales thereon,
 Is he some monstrous thing, some Gêryon
 Three-souled, that will not die, till o'er his head
 Three robes of earth be piled, to hold him dead?

Aye, many a time my heart broke, and the noose
Of death had got me, but they cut me loose.
 It was those voices alway in mine ear.

For that, too, young Orestes is not here
 Beside me, as were meet, seeing he above
 All else doth hold the surety of our love;
 Let not thy heart be troubled It fell thus
 Our loving spear-friend took him, Strophius
 The Phocian, who forewarned me of annoy
 Two-fronted, thine own peril under Troy,
 And ours here, if the rebel multitude
 Should cast the Council down It is men's mood
 Alway, to spurn the fallen So spake he,
 And sure no guile was in him

But for me,
 The old stormy rivers of my grief are dead
 Now at the spring, with not a tear unshed
 Mine eyes are sick with vigil, endlessly

Weeping the beacon-piles that watched for thee
For ever answerless And did I dream,
A gnat's thin whirr would start me, like a scream
Of battle, and show me thee by terrors swept,
Crowding, too many for the time I slept

From all which stress delivered and free-souled,
I greet my lord O watchdog of the fold,
O forestay sure that fails not in the squall,
O strong-based pillar of a towering hall,
O single son to a father age-ridden,
O land unhoped-for seen by shipwrecked men,
Sunshine more beautiful when storms are fled,
Spring of quick water in a desert dead.
How sweet to be set free from any chain!

These be my words to greet him home again.
No god shall grudge them. Surely I and thou
Have suffered in time past enough! And now
Dismount, O head with love and glory crowned,
From this high car; yet plant not on bare ground
Thy foot, great King, the foot that trampled Troy.

Ho, bondmaids, up! Forget not your employ,
A floor of crimson broderies to spread
For the King's path. Let all the ground be red
Where those feet pass, and Justice, dark of yore,
True guide him to a home he has looked not for!

What followeth next, our sleepless care shall see
Ordered as God's good pleasure may decree

[*The attendants spread a tapestry of crimson and gold
from the Chariot to the Door of the Palace.*
AGAMEMNON does not move.

AGAMEMNON.

Daughter of Leda, watcher of my fold,
 In sooth thy welcome, grave and amply told,
 Fitteth mine absent years. Though it had been
 Seemlier, methinks, some other, not my Queen,
 Had spoke these honours. For the rest, I say,
 Seek not to make me soft in woman's way,
 Cry not thy praise to me wide-mouthed, nor fling
 Thy body down, as to some barbarous king.
 Nor yet with broidered hangings strew my path,
 To awake the unseen ire 'Tis God that hath
 Such worship, and for mortal man to press
 Rude feet upon this broidered loveliness
 I vow there is danger in it Let my road
 Be honoured, surely, but as man, not god
 Rugs for the feet and yonder broidered pall . . .
 The names ring diverse'. Aye, and not to fall
 Suddenly blind is of all gifts the best
 God giveth, for I reckon no man blest
Ere to the utmost goal his race be run
 So be it, and if, as this day I have done,
 I shall do always, then I fear no ill

CLYTEMNESTRA

Tell me but this, nowise against thy will . . .

AGAMEMNON

My will, be sure, shall falter not nor fade ✓

CLYTEMNESTRA.

Was this a vow in some great peril made?

AGAMEMNON

Enough! I have spoke my purpose, fixed and plain.

AESCHYLUS **vv. 935-945**

CLYTEMNESTRA

Had Priam conquered . . . Think, would he
refrain?

AGAMEMNON

Oh, stores of broderies had been trampled then!

CLYTEMNESTRA

Lord, care not for the cavillings of men!

AGAMEMNON

The murmur of a people hath strange weight

CLYTEMNESTRA

Who feareth envy, feareth to be great

AGAMEMNON

'Tis graceless when a woman strives to lead

CLYTEMNESTRA

When a great conqueror yields, 'tis grace indeed.

AGAMEMNON

So in this war thou must my conqueror be?

CLYTEMNESTRA

Yield! With good will to yield is victory!

AGAMEMNON

Well, if I needs must . . . Be it as thou hast said!

Quick! Loose me these bound slaves on which I
tread,

And while I walk yon wonders of the sea
 God grant no eye of wrath be cast on me
 From far!

[*The Attendants untie his shoes.*

For even now it likes me not
 To waste mine house, thus marring underfoot
 The pride thereof, and wondrous broideries
 Bought in far seas with silver. But of these
 Enough—And mark, I charge thee, this princess
 Of Ilion, tend her with all gentleness.
 God's eye doth see, and loveth from afar,
 The merciful conqueror For no slave of war
 Is slave by his own will She is the prize
 And chosen flower of Ilion's treasures,
 Set by the soldiers' gift to follow me

Now therefore, seeing I am constrained by thee
 And do thy will, I walk in conqueror's guise
 Beneath my Gate, trampling sea-crimson dyes.

[*As he dismounts and sets foot on the Tapestries*
CLYTEMNESTRA's women utter again their
Cry of Triumph The people bow or kneel as
he passes

CLYTEMNESTRA

There is the sea—its caverns who shall drain?—
 Breeding of many a purple shell the stain
 Surpassing silver, ever fresh renewed,
 For robes of kings And we, by right indued,
 Possess our fill thereof. Thy house, O King,
 Knoweth no stint, nor lack of anything

What trampling of rich raiment, had the cry
 So sounded in the domes of prophecy,

Would I have vowed these years, as price to pay
For this dear life in peril far away!

Where the root is, the leafage cometh soon
To clothe an house, and spread its shadowy boon
Against the burning star; and, thou being come,
Thou, on the midmost hearthstone of thy home,
Oh, warmth in winter leapeth to thy sign.
And when God's summer melteth into wine
The green grape, on that house shall coolness fall
Where the true man, the master, walks his hall.

Zeus, Zeus! True Master, let my prayers be true!
And, oh, forget not that thou art willed to do!

[She follows AGAMEMNON into the Palace. The retinues of both King and Queen go in after them CASSANDRA remains.]

CHORUS.

What is this that evermore, [Strophe 1.
A cold terror at the door
Of this bosom presage-haunted,
Pale as death hovereth?
While a song unhired, unwanted,
By some inward prophet chanted,
Speaks the secret at its core,
And to cast it from my blood
Like a dream not understood
No sweet-spoken Courage now
Sitteth at my heart's dear prow.

Yet I know that manifold
Days, like sand, have waxen old

Since the day those shoreward-thrown
 Cables flapped, and, line on line,
 Standing forth for Ilion,
 The long galleys took the brine.

[*Antistrophe 1.*

And in harbour—mine own eye
 Hath beheld—again they lie,
 Yet that lyreless music hidden
 Whispers still words of ill,
 'Tis the Soul of me unbidden,
 Like some Fury sorrow-ridden,
 Weeping over things that die.
 Neither waketh in my sense
 Ever Hope's dear confidence,
 For this flesh that groans within,
 And these bones that know of Sin,
 This tossed heart upon the spate
 Of a whirlpool that is Fate,
 Surely these lie not Yet deep
 Beneath hope my prayer doth run,
 All will die like dreams, and creep
 To the unthought-of and undone.

[*Strophe 2.*

—Surely of great Weal at the end of all
 Comes not Content, so near doth Fever crawl,
 Close neighbour, pressing hard the narrow wall.

— Woe to him who fears not fate!
 'Tis the ship that forward straight
 Sweepeth, strikes the reef below,
 He who fears and lightens weight,

Casting forth, in measured throw,
 From the wealth his hand hath got . . .
 His whole ship shall founder not,
 With abundance overfraught,
 Nor deep seas above him flow

—Lo, when famine stalketh near,
 One good gift of Zeus again
 From the furrows of one year
 Endeth quick the starving pain,

[Antistrophe 2.

—But once the blood of death is fallen, black
 And oozing at a slain man's feet, alack!
 By spell or singing who shall charm it back?

- One there was of old who showed
 / Man the path from death to day;
 But Zeus, lifting up his rod,
 Spared not, when he charged him stay.

- Surely every doom of God
 Hath by other dooms its way
 Crossed, lest one alone bear sway,
 Else my dumb heart, without word
 Breaking, had its tale outpoured,
 Which now murmuring hides away,
 Full of pain and daring not
 Its own tangle to unknot,
 Though it burns, it burns alway.

[Suddenly CLYTEMNESTRA appear,
 standing in the Doorway

CLYTEMNESTRA.

Thou likewise, come within! I speak thy name,
Cassandra;

[CASSANDRA trembles, but continues to stare in front
of her, as though not hearing CLYTEMNESTRA

seeing the Gods—why chafe at them?—

Have placed thee here, to share within these walls
Our lustral waters, 'mid a crowd of thralls
Who stand obedient round the altar-stone
Of our Possession Therefore come thou down,
And be not over-proud The tale is told
How once Alcmēna's son himself, being sold,
Was patient, though he liked not the slaves' mess

And more, if Fate must bring thee to this stress,
Praise God thou art come to a House of high report
And wealth from long ago. The baser sort,
Who have reaped some sudden harvest unforeseen,
Are ever cruel to their slaves, and mean
In the measure We shall give whate'er is due.

[CASSANDRA is silent.]

LEADER

To thee she speaks, and waits clear words and
true!

Oh, doom is all around thee like a net,
Yield, if thou canst. . . Belike thou canst not yet.

CLYTEMNESTRA

Methinks, unless this wandering maid is one
Voiced like a swallow-bird, with tongue unknown
And barbarous, she can read my plain intent.
I use but words, and ask for her consent.

LEADER.

Ah, come! 'Tis best, as the world lies to-day.
Leave this high-thronèd chariot, and obey!

CLYTEMNESTRA.

How long must I stand dallying at the Gate?
Even now the beasts to Hestia consecrate
Wait by the midmost fire, since there is wrought
This high fulfilment for which no man thought
Wherefore, if 'tis thy pleasure to obey
Aught of my will, prithee, no more delay!
If, dead to sense, thou wilt not understand . . .
Thou show her, not with speech but with brute hand!

[To the Leader of the CHORUS

LEADER

The strange maid needs a rare interpreter
She is trembling like a wild beast in a snare.

CLYTEMNESTRA

'Fore God, she is mad, and heareth but her own
Folly! A slave, her city new o'erthrown,
She needs must chafe her bridle, till this fret
Be foamed away in blood and bitter sweat

I waste no more speech, thus to be defied

[She goes back inside the Palace.

LEADER

I pity thee so sore, no wrath nor pride
Is in me —Come, dismount! Bend to the stroke
Fate lays on thee, and learn to feel thy yoke.

[He lays his hand softly on CASSANDRA's shoulder.

CASSANDRA (*moaning to herself*).

Otototo! . . . Dreams. Dreams.

Apollo. O Apollo!

SECOND ELDER.

Why sob'st thou for Apollo? It is writ,
He loves not grief nor lendeth ear to it.

CASSANDRA

Otototo! . . . Dreams. Dreams

Apollo O Apollo!

LEADER

Still to that god she makes her sobbing cry
Who hath no place where men are sad, or die.

CASSANDRA

Apollo, Apollo! Light of the Ways of Men!

Mine enemy!

Hast lighted me to darkness yet again?

SECOND ELDER

How? Will she prophesy about her own
Sorrows? That power abides when all is gone!

CASSANDRA

Apollo, Apollo! Light of all that is!

Mine enemy!

Where hast thou led me! . . . Ha! What house
is this?

LEADER

The Atreidae's castle If thou knowest not, I
Am here to help thee, and help faithfully.

AESCHYLUS vv. 1091-1106

CASSANDRA (*whispering*).

Nay, nay. This is the house that God hateth.
There be many things that know its secret;
sore
And evil things, murders and strangling death
'Tis here they slaughter men . A splashing

Second Experi-

Keen-sensed the strange maid seemeth, like a hound
For blood — And what she seeks can sure be found!

CASSANDRA

The witnesses I follow where they lead.
The crying of little children near the gate:
Crying for wounds that bleed
And the smell of the baked meats their father ate.

SECOND ELDER

(recognizing her vision, and repelled)

Word of thy mystic power had reached our ear
Long since Howbeit we need no prophets here.

CASSANDRA

Ah, ah! What would they? A new dreadful thing.
A great great sin plots in the house this day,
Too strong for the faithful, beyond medicining . . .
And help stands far away

LEADER.

This warning I can read not, though I knew
That other tale. It rings the city through.

CASSANDRA.

O Woman, thou! The lord who lay with thee!
 Wilt lave with water, and then . . . How speak
 the end?
 It comes so quick A hand . . . another hand . . .
 That reach, reach gropingly . . .

LEADER

I see not yet These riddles, pierced with blind
 Gleams of foreboding, but bemuse my mind

CASSANDRA

Ah, ah! What is it? There, it is coming clear.
 A net . . . some net of Hell
 Nay, she that lies with him . . . is she the snare?
 And half of his blood upon it It holds well . . .
 O Crowd of ravening Voices, be glad, yea, shout
 And cry for the stoning, cry for the casting out!

SECOND ELDER.

What Fury Voices call'st thou to be hot
 Against this castle? Such words like me not.

And deep within my breast I felt that sick
 And saffron drop, which creepeth to the heart
 To die as the last rays of life depart
 Misfortune comes so quick

CASSANDRA

Ah, look! Look! Keep his mate from the Wild
 Bull!
 A tangle of raiment, see,
 A black horn, and a blow, and he falleth, full
 In the marble amid the water I counsel ye
 I speak plain. . . Blood in the bath and treachery!

LEADER.

No great interpreter of oracles
Am I, but this, I think, some mischief spells.

What spring of good hath seecraft ever made
Up from the dark to flow?
'Tis but a weaving of words, a craft of woe,
To make mankind afraid.

CASSANDRA (*still in the vision*).

Poor woman! Poor dead woman! . . . Yea, it is I,
Poured out like water among them. Weep for
me . . . (*Recovering*)
Ah! What is this place? Why must I come
with thee . . .
To die, only to die?.

LEADER

Thou art borne on the breath of God, thou spirit
wild,
For thine own weird to wail,
Like to that wingèd voice, that heart so sore
Which, crying alway, hungereth to cry more,
"Itylus, Itylus," till it sing her child
Back to the nightingale.

CASSANDRA.

Oh, happy Singing Bird, so sweet, so clear!
Soft wings for her God made,
And an easy passing, without pain or tear . . .
For me 'twill be torn flesh and rending blade.

SECOND ELDER.

Whence is it sprung, whence wafted on God's breath,
 This anguish reasonless?
 This throbbing of terror shaped to melody,
 Moaning of evil blent with music high?
 Who hath marked out for thee that mystic path
 Through thy woe's wilderness?

CASSANDRA

Alas for the kiss, the kiss of Paris, his people's bane!
 Alas for Scamander Water, the water my fathers
 drank!
 Long, long ago, I played about thy bank,
 And was cherished and grew strong,
 Now by a River of Wailing, by shores of Pain,
 Soon shall I make my song

LEADER

How say'st thou? All too clear,
 This ill word thou hast laid upon thy mouth!
 A babe could read thee plain
 It stabs within me like a serpent's tooth,
 The bitter thrilling music of her pain
 I marvel as I hear

CASSANDRA

Alas for the toil, the toil of a City, worn unto death!
 Alas for my father's worship before the citadel,
 The flocks that bled and the tumult of their breath!
 But no help from them came
 To save Troy Towers from falling as they fell! .
 And I on the earth shall writhe, my heart afame.

SECOND ELDER.

Dark upon dark, new ominous words of ill!
 Sure there hath swept on thee some Evil Thing
 Crushing, which makes thee bleed
 And in the torment of thy vision sing
 These plaining death-fraught oracles . . . Yet still,
 still,
 Their end I cannot read!

CASSANDRA

[By an effort she regains mastery of herself and speaks directly to the Leader]

'Fore God, mine oracle shall no more hide
 With veils his visage, like a new-wed bride!
 A shining wind out of this dark shall blow,
 Piercing the dawn, growing as great waves grow,
 To burst in the heart of sunrise . . . stronger far
 Than this poor pain of mine I will not mar
 With mists my wisdom

Be near me as I go,
 Tracking the evil things of long ago,
 And bear me witness For this roof, there clings
 Music about it, like a choir which sings
 One-voiced, but not well-sounding, for not good
 The words are Drunken, drunken, and with
 blood,
 To make them dare the more, a revelling rout
 Is in the rooms, which no man shall cast out,
 Of sister Furies And they weave to song,
 Haunting the House, its first blind deed of wrong,
 Spurning in turn that King's bed desecrate,
 Which turned a brother's sin to eternal hate. . . .

vv. 1194-1209 AGAMEMNON

Hath it missed or struck, mine arrow! Am I a
poor
Dreamer, that begs and babbles at the door?
Give first thine oath in witness, that I know
Of this great dome the sins wrought long ago.

ELDER

And how should oath of mine, though bravely sworn,
Appease thee? Yet I marvel that one born
Far over seas, of alien speech, should fall
So apt, as though she had lived here and seen all.

CASSANDRA

The Seer Apollo made me too to see

ELDER (*in a low voice*)
Was the God's heart pierced with desire for thee?

CASSANDRA

Time was, I held it shame hereof to speak.

ELDER

Ah, shame is for the mighty, not the weak.

CASSANDRA

We wrestled, and his breath to me was sweet.

ELDER

Ye came to the getting of children, as is meet?

CASSANDRA

I swore to Loxias, and I swore a lie.

ELDER.

Already thine the gift of prophecy?

CASSANDRA.

Already I showed my people all their path. .

ELDER

And Loxias did not smite thee in his wrath?

CASSANDRA

After that sin . . no man believed me more.

ELDER

Nay, then, to us thy wisdom seemeth sure

CASSANDRA

Oh, oh! Agony, agony!
 Again the awful pains of prophecy
 Are on me, maddening as they fall. . .
 Ye see them there . . beating against the wall?
 So young like shapes that gather in a dream . . .
 Slain by a hand they loved Children they seem,
 Murdered . . and in their hands they bear baked
 meat

I think it is themselves Yea, flesh, I see it,
 And inward parts . . Oh, what a horrible load
 To carry! And their father drank their blood.

From these, I warn ye, vengeance broodeth still,
 A lion's rage, which goes not forth to kill
 But lurketh in his lair, watching the high
 Hall of my war-gone master . . Master? Aye,
 Mine, mine! The yoke is nailed about my neck . . .
 Oh, lord of ships and trampler on the wreck
 Of Ilion, knows he not this she-wolf's tongue,
 Which licks and fawns, and laughs with ear up-sprung,

To bite in the end like secret death?—And can
The woman? . . . Slay a strong and arm'd man?

What fangèd reptile like to her doth creep?
Some serpent amphisbene, some Skylla, deep
Housed in the rock, where sailors shriek and die,
Mother of death blood-raging, which doth cry
On her own flesh war, war without alloy . . .
God! And she shouted in his face her joy,
As men in battle shout when the foe break,
And feigned it gladness for his safety's sake!

What if no man believe me? 'Tis all one
The thing which must be shall be, aye, and soon
Thou too shalt sorrow for these things, and here
Standing confess me all too true a seer

LEADER

The Thyestean feast of children slain
I understood, and tremble Aye, my brain
Reels at these visions, beyond guesswork true
But after, though I heard, I had lost the clue

CASSANDRA

Man, thou shalt look on Agamemnon dead.

LEADER.

Peace, Mouth of Evil! Be those words unsaid!

CASSANDRA

No god of peace hath watch upon that hour

LEADER

If it must come. Forfend it, Heavenly Power!

CASSANDRA.

They do not think of prayer, they think of death.

LEADER.

They? Say, what man this foul deed compasseth?

CASSANDRA

Alas, thou art indeed fallen far astray!

LEADER

How could such deed be done? I see no way

CASSANDRA

Yet know I not the Greek tongue all too well?

LEADER

Greek are the Delphic dooms, but hard to spell

CASSANDRA

Ah! Ah! There!

What a strange fire! It moves . It comes at me.
O Wolf Apollo, mercy! O agony! . .

Why lies she with a wolf, this lioness lone,

Two-handed, when the royal lion is gone?

God, she will kill me! Like to them that brew

Poison, I see her mingle for me too

A separate vial in her wrath, and swear,

Whetting her blade for him, that I must share

His death . . because, because he hath dragged me
here!

Oh, why these mockers at my throat? This gear
Of wreathed bands, this staff of prophecy?

You? I will kill you first, before I die

Begone!

*[She tears off her prophetic habitments; and
presently throws them on the ground, and
stamps on them]*

Down to perdition! . . . Lie ye so?
 So I requite you! Now make rich in woe
 Some other Bird of Evil, me no more!

[Coming to herself.]

Ah, see! It is Apollo's self, hath tore
 His crown from me! Who watched me long ago
 In this same prophet's robe, by friend, by foe—
 All with one voice, all blinded—mocked to scorn
 "A thing of dreams," "a beggar-maid outworn,"
 Poor, starving and reviled, I endured all,
 And now the Seer, who won me with his call
 Of seercraft, leads me down this deadly way . . .
 Not to the altar-stone where men did slay
 My father, 'tis a block, a block with gore
 Still hot, that waits me, of one slain before

Yet not of God upheeded shall we lie
 There cometh after, one who lifteth high
 The downfallen, a branch where blossometh
 A sire's avenging and a mother's death
 Exiled and wandering, from this land outcast,
 One day He shall return, and set the last
 Crown on these sins that have his house downtrod.
 For, lo, there is a great oath sworn of God,
 His father's upturned face shall guide him home.

Why should I grieve? Why pity these men's doom?
 Saw I not long ago mine own Troy-town
 Pass as she passed? And they who cast her down
 Have thus their end, as God gives judgement sure . . .

I go to drink my cup I will endure
 To die. O Gates, Death-Gates, all hail to you!
 Only, pray God the blow be stricken true!
 Pray God, unagonized, with blood that flows
 Quick unto friendly death, these eyes may close!

LEADER.

O full of sorrows, full of wisdom great,
Woman, thy speech is a long anguish; yet,
Knowing thy doom, why walkst thou with clear eyes, v
Like some god-blinded beast, to sacrifice?

CASSANDRA.

There is no escape, friends, only vain delay

LEADER

Is not the later still the sweeter day?

CASSANDRA

The day is come Small profit now to fly

LEADER

Through all thy griefs, Woman, thy heart is high.

CASSANDRA

Alas! None that is happy hears that praise

LEADER

Are not the brave dead blest in after days?

CASSANDRA

O Father! O my brethren brave, I come!

[*She moves towards the House, but recoils shuddering.*

LEADER

What frights thee? What is that thou startest from?

CASSANDRA

Ah, faugh! Faugh!

LEADER.

What turns thee in that blind
Horror? Unless some loathing of the mind . . .

CASSANDRA

Death drifting from the doors, and blood like rain!

LEADER

'Tis but the dumb beasts at the altar slain.

CASSANDRA

And vapours from a charnel-house See there!

LEADER

'Tis Tyrian incense clouding in the air

CASSANDRA (*recovering herself again*)

So be it!—I will go, in yonder room
To weep mine own and Agamemnon's doom
May death be all! Strangers, I am no bird
That pipeth trembling at a thicket stirred
By the empty wind Bear witness on that day
When woman for this woman's life shall pay,
And man for man ill-mated low shall lie
I ask this boon, as being about to die

LEADER

Alas, I pity thee thy mystic fate!

CASSANDRA.

One word, one dirge-song would I utter yet
O'er mine own corpse To this last shining Sun
I pray that, when the Avenger's work is done,
His enemies may remember this thing too,
This little thing, the woman slave they slew!

O world of men, farewell! A painted show
 Is all thy glory; and when life is low
 The touch of a wet sponge out-blotteth all.
 Oh, sadder this than any proud man's fall!

[She goes into the House.]

CHORUS

Great Fortune is an hungry thing,
 And filleth no heart anywhere,
 Though men with fingers menacing
 Point at the great house, none will dare,
 When Fortune knocks, to bar the door
 Proclaiming "Come thou here no more!"
 Lo, to this man the Gods have given
 Great Ilion in the dust to tread
 And home return, upheld of heaven,
 If it is writ, he too shall go
 Through blood for blood spilt long ago,
 If he too, dying for the dead,
 Should crown the deaths of alien years,
 What mortal afar off, who hears,
 Shall boast him Fortune's Child, and led
 Above the eternal tide of tears?

[A sudden Cry from within

VOICE.

Ho! Treason in the house! I am wounded: slain.

LEADER

Hush! In the castle! 'Twas a cry
 Of some man wounded mortally

VOICE.

Ah God, another! I am stricken again.

LEADER.

I think the deed is done. It was the King
Who groaned . . . Stand close, and think if any-
thing . . .

[*The Old Men gather together under the shock, and
debate confusedly*

ELDER B

I give you straight my judgement Summon all
The citizens to rescue Sound a call!

ELDER C.

No, no! Burst in at once without a word!
In, and convict them by their dripping sword!

ELDER D

Yes, that or something like it Quick, I say,
Be doing! 'Tis a time for no delay

ELDER E

We have time to think This opening . . . They
have planned
Some scheme to make enslavement of the land

ELDER F

Yes, while we linger here! They take no thought
Of lingering, and their sword-arm sleepeth not!

ELDER G.

I have no counsel I can speak not Oh,
Let him give counsel who can strike a blow!

ELDER H.

I say as this man says. I have no trust
In words to raise a dead man from the dust.

ELDER I

How mean you? Drag out our poor lives, and
stand
Cowering to these defilers of the land?

ELDER J

Nay, 'tis too much! Better to strive and die!
'Death is an easier doom than slavery. v

ELDER K

We heard a sound of groaning, nothing plain,
How know we—are we seers?—that one is slain?

ELDER L

Oh, let us find the truth out, ere we grow
Thus passionate! To surmise is not to know.

LEADER

Break in, then! 'Tis the counsel ye all bring,
And learn for sure, how is it with the King

[They cluster up towards the Palace Door, as though
to force an entrance, when the great Door
swings open, revealing CLYTEMNESTRA, who
stands, axe in hand, over the dead bodies of
AGAMEMNON and CASSANDRA. The body
of AGAMEMNON is wrapped in a rich crimson
web. There is blood on CLYTEMNESTRA's
brow, and she speaks in wild triumph.

CLYTEMNESTRA

Oh, lies enough and more have I this day
 Spoken, which now I shame not to unsay.
 How should a woman work, to the utter end,
 Hate on a damnèd hater, feigned a friend,
 How pile perdition round him, hunter-wise,
 Too high for overleaping, save by lies?
 To me this hour was dreamed of long ago,
 A thing of ancient hate. 'Twas very slow
 In coming, but it came And here I stand
 Even where I struck, with all the deed I planned
 Done! 'Twas so wrought—what boots it to deny?—
 The man could neither guard himself nor fly
 An endless web, as by some fisher strung,
 A deadly plenteousness of robe, I flung
 All round him, and struck twice, and with two
 cries

His limbs turned water and broke, and as he lies
 I cast my third stroke in, a prayer well-sped
 To Zeus of Hell, who guardeth safe his dead!
 So there he gasped his life out as he lay;
 And, gasping, the blood splashed me . . . Like dark
 spray

It splashed into my face, a dew of death,
 Sweet as the rain-drops blown by God's dear breath
 O'er a parched field, the day the buds are born! . . .

Which things being so, ye Councillors high-born,
 Depart in joy, if joy ye will. For me,
 I glory. Oh, if such a thing might be
 As o'er the dead thank-offering to outpour,
 On this dead it were just, aye, just and more,
 Who filled the cup of the House with treacheries
 Curse-fraught, and here hath drunk it to the lees!

LEADER.

We are astonished at thy speech To fling,
Wild mouth! such vaunt over thy murdered King!

CLYTEMNESTRA

Wouldst fright me, like a witless woman? Lo,
This bosom shakes not And, though well ye
know,
I tell you . Curse me as ye will, or bless,
'Tis all one This is Agamemnon, this,
My husband, dead by my right hand, a blow
Struck by a righteous craftsman Aye, 'tis so

CHORUS

Woman, what evil tree,
What poison grown of the ground
Or draught of the drifting sea
Way to thy lips hath found,
Making thee clothe thy heart
In rage, yea, in curses burning
When thine own people pray?
Thou hast hewn, thou hast cast away,
And a thing cast away thou art,
A thing of hate and a spurning!

CLYTEMNESTRA

Aye, now, for me thou hast thy words of fate;
Exile from Argos and the people's hate
For ever! Against him no word was cried,
When, recking not, as 'twere a beast that died,
With flocks abounding o'er his wide domain,
He slew his child, my love, my flower of pain, ..

vv. 1418-1439 AGAMEMNON

Great God, as magic for the winds of Thrace!
Why was not he man-hunted from his place,
To purge the blood that stained him? . . When
the deed

Is mine, oh, then thou art a judge indeed!
But threat thy fill I am ready, and I stand
Content, if thy hand beateth down my hand,
Thou rulest If aught else be God's decree,
Thy lesson shall be learned, though late it be

CHORUS

Thy thought, it is very proud,
Thy breath is the scorner's breath;
Is not the madness loud
In thy heart, being drunk with death?
Yea, and above thine eye
A star of the wet blood burneth!
Oh, doom shall have yet her day,
The last friend cast away,
When lie doth answer lie
And a stab for a stab returneth!

CLYTEMNESTRA

And hark what oath-gods gather to my side!
By my dead child's Revenge, now satisfied,
By Mortal Blindness, by all Powers of Hell
Which hate, to whom in sacrifice he fell,
My Hope shall walk not in the house of Fear,
While on my hearth one fire yet burneth clear,
One lover, one Aigisthos, as of old!

What should I fear, when fallen here I hold
This foe, this scorner of his wife, this toy
And fool of each Chryseis under Troy,

And there withal his soothsayer and slave,
His chanting bed-fellow, his leman brave,
Who rubbed the galleys' benches at his side.
But, oh, they had their guerdon as they died!
For he lies thus, and she, the wild swan's way,
Hath trod her last long weeping roundelay,
And lies, his lover, ravish'd o'er the main
For his bed's comfort and my deep disdain

CHORUS

(*Some Elders*)

Would God that suddenly
With no great agony,
 No long sick-watch to keep,
My hour would come to me,
 My hour, and presently
Bring the eternal, the
 Unwaking Sleep,
Now that my Shepherd, he
 Whose love watched over me,
Lies in the deep!

ANOTHER

For woman's sake he endured and battled well,
And by a woman's hand he fell.

OTHERS.

What hast thou done, O Helen blind of brain,
O face that slew the souls on Ilion's plain,
One face, one face, and many a thousand
slain?

The hate of old that on this castle lay,
 Buildest in lust, a husband's evil day,
 Hath bloomed for thee a perfect flower again
 And unforgotten, an old and burning stain
 Never to pass away.

CLYTEMNESTRA

Nay, pray not for the hour of death, being tried
 Too sore beneath these blows
 Neither on Helen turn thy wrath aside,
 The Slayer of Men, the face which hath destroyed
 Its thousand Danaan souls, and wrought a wide
 Wound that no leech can close

CHORUS

—Daemon, whose heel is set
 On the House and the twofold kin
 Of the high Tantalidae,
 A power, heavy as fate,
 Thou wieldest through woman's sin,
 Piercing the heart of me!

—Like a raven swoln with hate
 He hath set on the dead his claw,
 He croaketh a song to sate
 His fury, and calls it Law!

CLYTEMNESTRA.

Ah, call upon Him! Yea, call—
 And thy thought hath found its path—
 The Daemon who haunts this hall,
 The thrice-engorged Wrath;

AESCHYLUS w. 1478-1496

From him is the ache of the flesh
For blood born and increased,
Ere the old sore hath ceased
It oozeth afresh

CHORUS

Indeed He is very great,
And heavy his anger, He,
The Daemon who guides the fate
Of the old Tantalidae
Alas, alas, an evil tale ye tell
Of desolate angers and insatiable!

—Ah me,
And yet 'tis all as Zeus hath willed,
Doer of all and Cause of all,
By His Word every chance doth fall,
No end without Him is fulfilled,
What of these things
But cometh by high Heaven's counsellings?
*[A band of Mourners has gathered within
the House]*

MOURNERS

Ah, sorrow, sorrow! My King, my King!
How shall I weep, what word shall I say?
Caught in the web of this spider thing,
In foul death gasping thy life away!
Woe's me, woe's me, for this slavish lying,
The doom of craft and the lonely dying,
The iron two-edged and the hands that
slay!

CLYTEMNESTRA

And criest thou still this deed hath been
 My work? Nay, gaze, and have no thought
 That this is Agamemnon's Queen
 'Tis He, 'tis He, hath round him wrought
 This phantom of the dead man's wife,
 He, the old Wrath, the Driver of Men astray,
 Pursuer of Atreus for the feast defiled,
 To assoil an ancient debt he hath paid this
 life,
 A warrior and a crownèd King this day
 Atones for a slain child

CHORUS

—That thou art innocent herein,
 What tongue dare boast? It cannot be
 Yet from the deeps of ancient sin
 The Avenger may have wrought with thee

 —On the red Slayer crasheth, groping wild
 For blood, more blood, to build his peace again,
 And wash like water the old frozen stain
 Of the torn child

MOURNERS

Ah, sorrow, sorrow! My King, my King!
 How shall I weep, what word shall I say?
 Caught in the web of this spider thing,
 In foul death gasping thy life away
 Woe's me, woe's me, for this slavish lying,
 The doom of craft and the lonely dying,
 The iron two-edged, and the hands that slay!

CLYTEMNESTRA.

And what of the doom of craft that first
 He planted, making the House accurst?
 What of the blossom from this root riven,
 Iphigenia, the unforgiven?
 Even as the wrong was, so is the pain:
 He shall not laugh in the House of the slain,
 When the count is scored,
 He hath but spoiltèd and paid again
 The due of the sword.

CHORUS

I am lost, my mind dull-eyed
 Knows not nor feels
 Whither to fly nor hide
 While the House reels
 The noise of rain' that falls
 On the roof affrighteth me,
 Washing away the walls;
 Rain that falls bloodily.

Doth ever the sound abate?
 Lo, the next Hour of Fate
 Whetting her vengeance due
 On new whet-stones, for new
 Workings of hate

MOURNERS.

Would thou hadst covered me, Earth, O Earth,
 Or e'er I had looked on my lord thus low,
 In the pallèd marble of silvern girth!
 What hands may shroud him, what tears may
 flow?

vv. 1542-1564 AGAMEMNON

Not thine, O Woman, who dared to slay him,
Thou durst not weep to him now, nor pray
him,
Nor pay to his soul the deep unworth
Of gift or prayer to forget thy blow.

—Oh, who with heart sincere
Shall bring praise or grief
To lay on the sepulchre
Of the great chief?

CLYTEMNESTRA

His burial is not thine to array
By me he fell, by me he died,
I watch him to the grave, not cried
By mourners of his housefolk, nay,

His own child for a day like this
Waits, as is seemly, and shall run
By the white waves of Acheron
To fold him in her arms and kiss!

CHORUS.

Lo, she who was erst reviled
Revileth, and what is true?
Spoil taken from them that spoiled,
Life-blood from them that slew!
Surely while God ensueth
His laws, while Time doth run,
'Tis written On him that doeth
It shall be done.

This is God's law and grace,
 Who then shall hunt the race
 Of curses from out this hall?
 The House is sealed withal
 To dreadfulness

CLYTEMNESTRA

Aye, thou hast found the Law, and stept
 In Truth's way—Yet even now I call
 The Living Wrath which haunts this hall
 To truce and compact I accept

All the affliction he doth heap
 Upon me, and I charge him go
 Far off with his self-murdering woe
 To strange men's houses I will keep

Some little dower, and leave behind
 All else, contented utterly
 I have swept the madness from the sky
 Wherein these brethren slew their kind.

*[As she ceases, exhausted and with the fire gone out
 of her, AIGISTHOS, with Attendants, bursts
 triumphantly in]*

AIGISTHOS.

O shining day, O dawn of righteousness
 Fulfilled! Now, now indeed will I confess
 That divine watchers o'er man's death and birth
 Look down on all the anguish of the earth,
 Now that I see him lying, as I love
 To see him, in this net the Furies wove,
 To atone the old craft of his father's hand
 For Atreus, this man's father, in this land

Reigning, and by Thyestes in his throne
 Challenged—he was his brother and mine own
 Father—from home and city cast him out,
 And he, after long exile, turned about
 And threw him suppliant on the hearth, and won
 Promise of so much mercy, that his own
 Life-blood should reek not in his father's hall
 Then did that godless brother, Atreus, call,
 To greet my sire—More eagerness, O God,
 Was there than love!—a feast of brotherhood.
 And, feigning joyous banquet, laid as meat
 Before him his dead children The white feet
 And finger-fringed hands apart he set,
 Veiled from all seeing, and made separate
 The tables And he straightway, knowing naught,
 Took of those bodies, eating that which wrought
 No health for all his race And when he knew
 The unnatural deed, back from the board he
 threw,
 Spewing that murderous gorge, and spurning brake
 The table, to make strong the curse he spake
 “Thus perish all of Pleisthenès begot!”

For that lies this man here, and all the plot
 Is mine, most righteously For me, the third,
 When butchering my two brethren, Atreus spared
 And cast me with my broken sire that day,
 A little thing in swaddling clothes, away
 To exile, where I grew, and at the last
 Justice hath brought me home! Yea, though outcast
 In a far land, mine arm hath reached this king,
 My brain, my hate, wrought all the counselling;
 And all is well. I have seen mine enemy
 Dead in the snare, and care not if I die!

LEADER.

Aigisthos, to insult over the dead
 I like not. All the counsel, thou hast said,
 Was thine alone, and thine the will that spilled
 This piteous blood. As justice is fulfilled,
 Thou shalt not 'scape—so my heart presageth—
 The day of cursing and the hurlèd death.

AIGISTHOS

| How, thou poor oarsman of the nether row,
 When the main deck is master? Say'st thou so? . . .
 To such old heads the lesson may prove hard,
 I fear me, when Obedience is the word
 But hunger, and bonds, and cold, help men to find
 Their wits—They are wondrous healers of the mind!
 Hast eyes and seest not this?—Against a spike
 Kick not, for fear it pain thee if thou strike. |

LEADER

(turning from him to CLYTEMNESTRA)

Woman! A soldier fresh from war! To keep
 Watch o'er his house and shame him in his sleep . . .
 To plot this craft against a lord of spears . . .

[CLYTEMNESTRA, as though in a dream, pays no
 heed AIGISTHOS interrupts.

AIGISTHOS

These be the words, old man, that lead to tears!
 Thou hast an opposite to Orpheus' tongue,
 Who chained all things with his enchanting song,
 For thy mad noise will put the chains on thee.
 Enough! Once mastered thou shalt tamer be.

LEADER.

Thou master? Is old Argos so accurst?
 Thou plotter afar off, who never durst
 Raise thine own hand to affront and strike him
 down . . .

AIGISTHOS

To entice him was the wife's work I was known
 By all men here, his old confessed blood-foe
 Howbeit, with his possessions I will know
 How to be King And who obeys not me
 Shall be yoked hard, no easy trace-horse he,
 Corn-flushed Hunger, and hunger's prison mate,
 The clammy murk, shall see his rage abate.

LEADER

Thou craven soul! Why not in open strife
 Slay him? Why lay the blood-sin on his wife,
 Staining the Gods of Argos, making ill
 The soil thereof? . . . But young Orestes still
 Liveth. Oh, Fate will guide him home again,
 Avenging, conquering, home to kill these twain!

AIGISTHOS

'Fore God, if 'tis your pleasure thus to speak and do,
 ye soon shall hear!
 Ho there, my trusty pikes, advance! There cometh
 business for the spear.

*[A body of Spearmen, from concealment outside,
 rush in and dominate the stage.]*

LEADER.

Ho there, ye Men of Argos! Up! Stand and be
ready, sword from sheath!

AIGISTHOS

By Heaven, I also, sword in hand, am ready, and
refuse not death!

LEADER.

Come, find it! We accept thy word. Thou offerest
what we hunger for

*[Some of the Elders draw swords with the Leader;
others have collapsed with weakness. Men
from AGAMEMNON's retinue have gathered
and prepare for battl., when, before they can
come to blows, CLYTEMNESTRA breaks from
her exhausted silence.]*

CLYTEMNESTRA

Nay, peace, O best-belovèd! Peace! And let us
work no evil more

Surely the reaping of the past is a full harvest, and not
good,

And wounds enough are everywhere—Let us not
stain ourselves with blood

Ye reverend Elders, go your ways, to his own dwelling
every one,

Ere things be wrought for which men suffer.—What
we did must needs be done

And if of all these strifes we now may have no more,
oh, I will kneel

vv. 1660-1669 AGAMEMNON

And praise God, bruised though we be beneath the
 Daemon's heavy heel.
This is the word a woman speaks, to hear if any man
 will deign.

AIGISTHOS

And who are these to burst in flower of folly thus of
 tongue and brain,
And utter words of empty sound and perilous, tempting
 Fortune's frown,
And leave wise counsel all forgot, and gird at him
 who wears the crown?

LEADER

To cringe before a caitiff's crown, it squareth not
 with Argive ways.

AIGISTHOS

(sheathing his sword and turning from them).
Bah, I will be a hand of wrath to fall on thee in
 after days

LEADER

Not so, if God in after days shall guide Orestes home
 again!

AIGISTHOS.

I know how men in exile feed on dreams . . . and
 know such food is vain.

LEADER

Go forward and wax fat! Defile the right for this
 thy little hour!

AIGISTHOS.

I spare thee now. Know well for all this folly thou
shalt feel my power.

LEADER.

Aye, vaunt thy greatness, as a bird beside his mate
doth vaunt and swell

CLYTEMNESTRA

Vain hounds are baying round thee, oh, forget them!
Thou and I shall dwell
As Kings in this great House We two at last will
order all things well

[*The Elders and the remains of AGAMEMNON's
retinue retire sullenly, leaving the Spearmen
in possession CLYTEMNESTRA and AIGISTHOS
turn and enter the Palace*

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First, He who sins; next, He who avenges, third, He who saves In vegetation worship it is the Old Year who has committed Hubris, the sin of pride, in summer, the Winter who slays him, the New Year which shall save In mythology the three successive Rulers of Heaven are given by Hesiod as Ouranos, Kronos, Zeus (cf *Prometheus*, 965 ff.), but we cannot tell if Aeschylus accepted the Hesiodic story Cf note on l. 246, and Clytemnestra's blasphemy at l. 1387, p 97.

P. 43, l 192, Winds from Strymon]—From the great river gorge of Thrace, NNE, cf below, l 1418

P 43, l 201, Artemis]—Her name was terrible, because of its suggestion She demanded the sacrifice of Agamemnon's daughter, Iphigenia (See Euripides' two plays, *Iphigenia in Tauris* and *Iphigenia in Aulis*) In other poets Agamemnon has generally committed some definite sin against Artemis, but in Aeschylus the death of Iphigenia seems to be merely one of the results of his acceptance of the Sign

/ P 44, l 215, "Tis a Rite of old]—Literally "it is Themis" Human sacrifice had had a place in the primitive religion of Greece, hence Agamemnon could not reject the demand of the soldiers as an obvious crime See *Rise of Greek Epic*³, pp 131 ff.

P. 45, l 246, The Third Cup]—Regularly poured to Zeus Sôîter, the Saviour, and accompanied by a paean or cry of joy

P. 45, l. 256, This Heart of Argos, this frail Tower.]—i.e themselves

P. 45, l 264, Glad-voiced]—Clytemnestra is in extreme suspense, as the return of Agamemnon will mean either her destruction or her deliverance. At

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such a moment there must be no ill-omened word,
so she challenges fate

P. 46, l 276, A word within that hovereth without wings]—i.e. a presentiment. “Winged words” are words spoken, which fly from speaker to hearer. A ‘wingless’ word is unspoken. The phrase occurs in Homer.

Pp. 47 ff, ll 281 ff]—Beacon Speech. There is no need to inquire curiously into the practical possibility of this chain of beacons. Greek tragedies do not care to be exact about this kind of detail. There may well have been a tradition that Agamemnon, like the Great King of Persia, used a chain of beacons across the Aegean.—Note how vividly Clytemnestra’s imagination is working in her excitement. She seems to see before her every leaping light in the chain, just as in the next speech she imagines the scene in Troy almost with the intensity of a vision.

P 48, l 314, Victory in the first as in the last.]—All are Victory beacons, the spirit of Victory infects them all equally. Cf l 854 below, where Agamemnon prays that the Victory which is now with him, or in him, may abide.

P 49, l 348, A woman’s word]—Her hatred and fear of Agamemnon, making her feel vividly the horrors of the sack and the peril overhanging the conquerors, have carried her dangerously far. She checks herself and apologizes for her womanlike anxiety. Cf l 1661, p 111.

P. 52, ll 409 ff, Seers they saw visions]—A difficult and uncertain passage. I think the seers attached to the royal household (cf. *Choephoroe*, l. 37,

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where they are summoned to read a dream) were rather like what we call clairvoyants. Being consulted, they look into some pool of liquid or the like, there they see gradually emerging the palace, the injured King, the deserted room, and at last a wraith of Helen herself, haunting the place.

P. 55, l. 487]—This break in the action, covering a space of several days, was pointed out by Blomfield in 1826 and then forgotten. It removes the gravest of the difficulties raised by Dr Verrall in his famous essay upon the plot of the *Agamemnon*.

P. 55, l. 495, Dry dust, own brother to the mire of war]—i.e. “I can see by the state of his clothes, caked with dry dust which was once the mire of battle, that he comes straight from the war and can speak with knowledge.” The Herald is probably (though perhaps not quite consistently) conceived as having rushed post-haste with his news.

Pp. 56 ff., HERALD]—The Herald bursts in overcome with excitement and delight, full of love for his home and everything he sees. A marked contrast to Agamemnon, ll. 810 ff. Note that his first speech confirms all the worst fears suggested by Clytemnestra. Agamemnon has committed all the sins she prayed against, and more. The terrible lines 527 ff., “Till her Gods’ Houses, etc.,” are very like a passage in the *Persae*, 811 ff., where exactly the same acts by the Persian invaders of Greece make their future punishment inevitable.

P. 56, l. 509, Pythian Lord]—Apollo is often a sinister figure in tragedy. Cf. Sophocles’ *Oedipus*, ll. 915 ff., pp. 52 f., and the similar scene, *Electra*, 655 ff. Here it is a shock to the Herald to come

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suddenly on the god who was the chief enemy of the Greeks at Troy One feels Apollo an evil presence also in the Cassandra scene, ll. 1071 ff., pp. 81 ff.

P 57, l. 530, Happy among men]—The crown of his triumph! Early Greek thought was always asking the question, What is human happiness? To the Herald Agamemnon has achieved happiness if any one ever did Cf the well-known story of Croesus asking Solon who was the happiest man in the world (*Herodotus*, I 30–33)

P 58, ll 551 ff., Herald's second speech]—The connexion of thought is “After all, why should either of us wish to die? All has ended well” This vivid description of the actualities of war can be better appreciated now than it could in 1913

P 59, l 577, These spoils]—Spoils purporting to come from the Trojan War were extant in Greek temples in Aeschylus' day and later.

P 60, l 595, Our women's joy-cry]—There seems to have been in Argos an old popular festival, celebrating with joy or mockery the supposed death of a man and a woman Homer (Od iii 309 f) derives it from a rejoicing by Orestes over Aigisthos and Clytemnestra, cf below, ll 1316 ff., p 93, Aeschylus here and Sophocles in the *Electra*, from a celebration by Clytemnestra of the deaths of Agamemnon and Cassandra Probably it was really some ordinary New Year and Old Year celebration to which the poets give a tragic touch. It seems to have had a woman's “Olologmos” in it, perhaps uttered by men See Kaibel's note, Soph *Electra*, 277–281

P 60, l 612, Bronze be dyed like wool]—Im-

NOTES

possible in the literal sense, but there is after all a way of dying a sword red!

P. 61, l. 617, Meneläus.]—This digression about Meneläus is due, as similar digressions generally are when they occur in Greek plays, to the poet feeling bound to follow the tradition. Homer begins his longest account of the slaying of Agamemnon by asking “Where was Meneläus?” (*Od.*, iii. 249) Agamemnon could be safely attacked because he was alone. Meneläus was away, wrecked or wind-bound

P. 62, l. 642, Twofold scourge]—Ares works his will when spear crosses spear, when man meets man. Hence “twofold”

P. 63, CHORUS The name HELENA]—There was a controversy in Aeschylus’ day whether language, including names, was a matter of Convention or of Nature. Was it mere accident, and could you change the name of anything at will? Or was language a thing rooted in nature and fixed by God from of old? Aeschylus adopts the latter view. Why was this being called Helena? If one had understood God’s purpose one would have seen it was because she really was “Helenā”—*Ship-destroyer* (The Herald’s story of the shipwreck has suggested this particular idea.) Similarly, if a hero was called Aias, and came to great sorrow, one could see that he was so called from “Aiai,” “Alas!”—The antistrophe seems to find a meaning in the name Paris or Alexandros, where the etymology is not so clear (See Verrall’s note)

Pp. 67 f.]—Entrance of Agamemnon The metre of the Chorus indicates marching, so that apparently the procession takes some time to move across the orchestra and get into position. Cassandra would

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be dressed, as a prophetess, in a robe of white reaching to the feet, covered by an *agrēnon*, or net of wool with large meshes; she would have a staff and certain fillets or crowns. The Leader welcomes the King he explains that, though he was against the war ten years ago, and has not changed his opinion, he is a faithful servant of the King . . . and that not all are equally so. He gave a similar hint to the Herald above, ll 546-550, p 58

P 69, Agamemnon]—A hard, cold speech, full of pride in the earlier part, and turning to ominous threats at the end Those who have dared to be false shall be broken —At the end comes a note of fear, like the fear in Shakespeare's *Julius Caesar* He is so full of triumph and success, he must be very careful not to provoke a fall —Victory, *Nikē*, was to the Greeks a very vivid and infectious thing It clung to you or it deserted you And one who was really charged with Victory, like Agamemnon, was very valuable to his friends and people Hence they made statues of Victory wingless—so that she should not fly away See *Five Stages of Greek Religion*, p 191 note

P. 70 Clytemnestra]—A wonderful speech It seems to me that Aeschylus' imagination realized all the confused passions in Clytemnestra's mind, but that his art was not yet sufficiently developed to make them all clear and explicit. She is in suspense; does Agamemnon know her guilt or not? At least, if she is to die, she wants to say something to justify or excuse herself in the eyes of the world A touch of hysteria creeps in, why could he not have been killed in all these years? Why must he rise, like

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some monster from the grave, unkillable? Gradually she recovers her calm, explains clearly the suspicious point of Orestes' absence, and heaps up her words and gestures of welcome to an almost oriental fullness (which Agamemnon rebukes, ll 918 ff, p 73). Again, at the end, when she finds that for the time she is safe, her real feelings almost break out

P. 72]—What is the motive of the Crimson Tapestries? I think the tangling robe must have been in the tradition, as the murder in the bath certainly was. One motive, of course, is obvious: Clytemnestra is tempting Agamemnon to sin or “go too far.” He tries to resist, but the splendour of an oriental homecoming seduces him and he yields. But is that enough to account for such a curious trait in the story, and one so strongly emphasized? We are told afterwards that Clytemnestra threw over her victim an “endless web,” long and rich (p 97), to prevent his seeing or using his arms. And I cannot help suspecting that this endless web was the same as the crimson pall.

If one tries to conjecture the origin of this curious story, it is perhaps a clue to realize that the word *droitē* means both a bath and a sarcophagus, or rather that the thing called *droitē*, a narrow stone or marble vessel about seven feet long, was in pre-classical and post-classical times used as a sarcophagus, but in classical times chiefly or solely as a bath. If among the prehistoric graves at Mycenae some later peasants discovered a royal mummy or skeleton in a sarcophagus, wrapped in a robe of royal crimson, and showing signs of violent death—such as Schliemann believed that he discovered—would they not say:

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"We found the body of a King murdered in a bath, and wrapped round and round in a great robe"?

Pp. 73 f]—Agamemnon is going through the process of temptation He protests rather too often and yields

P. 73, l 931, Tell me but this]—This little dialogue is very characteristic of Aeschylus Euripides would have done it at three times the length and made all the points clear In Aeschylus the subtlety is there, but it is not easy to follow

P. 74, l 945, These bound slaves]—i.e his shoes. The metaphor shows the trend of his unconscious mind.

P 75, l 950, This princess]—This is the first time that the attention of the audience is drawn to Cassandra She too is one of Aeschylus' silent figures I imagine her pale, staring in front of her, almost as if in a trance, until terror seizes her at Clytemnestra's greeting in l 1035, p 79

P. 75, l 964, The cry]—i.e the cry of the possessed prophetess which rang from the inner sanctuary at Delphi and was interpreted by the priests —The last two lines of the speech are plain in their meaning but hard to translate Literally “when the full, or fulfilled, man walketh his home —O Zeus the Fulfiller, fulfil my prayers”

P 76, l 976]—The victim has been drawn into the house; the Chorus sing a low boding song every audience at a Greek tragedy would expect next to hear a death-cry from within, or to see a horrified messenger rush out. Instead of which the door opens and there is Clytemnestra what does she want? “Come thou also!” One victim is not enough.—In the

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next scene we must understand the cause of Clytemnestra's impatience. If she stays too long outside, some one will warn Agamemnon, if she leaves Cassandra, she with her second-sight will warn the Chorus. If Cassandra could only be got inside all would be safe!

P. 78, l. 1022, "One there was of old"]—Asklepios, the physician, restored Hippolytus to life, and Zeus blasted him for so oversetting the laws of nature.

P. 79, l. 1040, Alcmēna's son.]—Heracles was made a slave to Omphalē, Queen of Lydia. His grumbles at his insufficient food were a theme of comedy

P. 79, l. 1049, Belike thou canst not yet]—Cf. below, ll. 1066 ff. The Elder speaks in sympathy. "Very likely you cannot yet bring yourself to submit"

P. 80, l. 1061, Thou show her]—It seems odd to think that this passage has for centuries been translated as if it was all addressed to Cassandra: "But if you do not understand what I say, please indicate the same with your barbarous hand!"—What makes Cassandra at last speak? I think that the Elder probably touches her, and the touch as it were breaks the spell

P. 81, l. 1072, Cassandra]—"Otototoi" really takes the place of a stage direction. She utters a long low sob—The exclamation which I have translated "Dreams!" seems to occur when people see ghosts or visions. *Alcestis*, 261, *Prometheus*, 567. Cf *Phoenissae*, 1296—"Mine enemy!" The name "Apollon" suggested "apollyon," Destroying . . . the form which is actually used in the Book of Revelation (Rev. ix. 11).

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Observe how, during the lyric scene, Cassandra's vision grows steadily more definite: First vague horror of the House then the sobbing of children, slain long ago then a new deed of blood coming, a woman in it a wife then, with a great effort, an attempt to describe the actual slaying in the bath Lastly, the sight of herself among the slain. (This last point is greatly developed by Euripides, *Trojan Women*, ll 445 ff, pp 33 f)

The story of the Children of Thyestes is given below, ll 1590 ff, p 107 Procnē (or Philoméla) was an Attic princess who, in fury against her Thracian husband, Téreus, killed their child Itys, or Itylus, and was changed into a nightingale, to weep for him for ever

P. 86, ll 1178 ff]—Dialogue During the lyrics Cassandra has been “possessed” or “entranced” the turn to dialogue marks a conscious attempt to control herself and state plainly her message of warning In order to prove her power, she first tells the Elders of deeds done in the past which are known to them but cannot have been known to her When once they are convinced of her true seer craft, she will be able to warn them of what is coming!—The short ‘stichomýthia’ (line for line dialogue), dealing in awed whispers with things which can hardly be spoken, leaves the story of Cassandra still a mystery Then her self-control breaks and the power of the God sweeps irresistibly upon her; cf below, ll 1256 ff, where it comes at her like a visible shape of fire, a thing not uncommon with modern clairvoyants

P. 90, l. 1252 Thou art indeed fallen

NOTES

far astray!—Because they had said “what man.”

P 90, l 1265, These wreathed bands, this staff of prophecy]—Cf *Trojan Women*, ll 451 ff, p 34

P. 94, ll 1343 ff, The death-cry, the hesitation of the Elders]—This scene is often condemned or even ridiculed, I think, through misunderstanding We knew the Old Men were helpless, like “dreams wandering in the day” It is essential to the story that when the crisis comes they shall be found wanting But they are neither foolish nor cowardly; each utterance in itself is natural and characteristic, but counsels are divided One would like to know whether Aeschylus made them speak together confusedly, as would certainly be done on the modern stage, or whether the stately conventions of Greek tragedy preferred that each speaker should finish his say In any case, what happens is that after a moment or two of confused counsel the Elders determine to break into the Palace, but as they are mounting the steps the great doors are flung open and Clytemnestra confronts them, standing over the dead bodies of Agamemnon and Cassandra

The illusion intended is that the Elders have entered the Palace and discovered Clytemnestra But, as the mechanical arrangements of the Greek stage were not equal to this sudden change of scene, and since also it would, even with perfect machinery, have a tiresome interrupting effect, a slight confusion or inconsistency is allowed We are supposed to be inside the house, but as a matter of fact the supposition is soon forgotten, and the play goes on without any attention to the particular place of the

AESCHYLUS

action On Clytemnestra's speech see Introduction, p. xiii.

P. 97, l. 1387, A prayer well sped to Zeus of Hell]—As the third gift or libation was ritually given to Zeus the Saviour, Clytemnestra blasphemously suggests that her third and unnecessary blow was an acceptable gift to a sort of anti-Zeus, a Saviour of Death

P. 99, l. 1436, Aigisthos]—At last the name is mentioned which has been in the mind of every one!—Chryseis was a prisoner of war, daughter of Chryses, priest of Apollo. Agamemnon was made to surrender her to her father, and from this arose his quarrel with Achilles, which is the subject of the *Iliad*.

Pp. 101–106, ll. 1468–1573, Daemon]—The Genius or guardian spirit of ‘the house has in this House become a Wrath, an ‘Alastor’ or ‘Driver Astray’ See Introduction, pp. 10 ff.

P. 102, l. 1513, MOURNERS]—This attribution of the different speeches or songs to different speakers is, of course, conjectural. Ancient dramas come down to us with no stage directions and very imperfect indications of the speakers

P. 106, l. 1579, Aigisthos]—The entry of Aigisthos enlivens the scene again after the brooding and bewildered end of the dialogue between Clytemnestra and the Elders. At the same time, it seems, no doubt by deliberate intention, to reduce it to commonplace. Aigisthos’ self-defence is largely justified, but he is no hero

P. 107, l. 1602, Pleisthenes.]—Apparently one of the ancestors of Atreus, but it is not clear where

NOTES

he comes in the genealogy. He may be identical with Pelops

P 108, l. 1617, Oarsman of the nether row]—On an ancient galley, bireme or trireme, the rowers of the lower bank of oars ranked as inferior to those who used the long oars from the deck

P 110, l. 1654]—Clytemnestra, see Introduction, p 13 She longs for peace, yet after all “Had Zimri peace who slew his master?” The end of the play leaves us waiting for the return of Orestes. In the first scene of the *Choephoroe* he is discovered standing by night at his father’s grave.

THE CHOËPHOROE

CHARACTERS IN THE PLAY

ORESTES, son of Agamemnon and Clytemnestra

ELECTRA, daughter of Agamemnon and Clytemnestra

CLYTEMNESTRA, formerly wife to Agamemnon, now wedded to
Aigisthos

AIGISTHOS, son of Thyestes, blood-foe to Agamemnon, and now
Tyrant of Argos

PYLADES, son of Strophius, King of Phôkis, friend to Orestes

THE OLD NURSE of Orestes

A SLAVE of Aigisthos

CHORUS of Bondsmen in the House of Clytemnestra and
Aigisthos.

CHARACTERS MENTIONED IN THE PLAY

AGAMEMNON, son of Atreus, King of Argos, Overlord of all
Hellas and Chief of the Greek Armies, murdered by
Clytemnestra and Aigisthos

MENELÂUS, brother of Agamemnon, husband of Helen

ZEUS, Father of Gods and Men Latin Jupiter

APOLLO or LOXIAS, son of Zeus, the prophetic God of Delphi

HERMÈS, Herald of the Gods, Guide of the Souls of the Dead,
also patron of craft and darkness Latin Mercurius

The Greeks are referred to as Hellenes, Achaians and Argives,
Troy is also called Ilion

The play was first produced in the archonship of Philocles
(458 B C) The First Prize was won by Aeschylus with the
“ Agamemnon,” “ Choephoroe,” “ Eumenides,” and the Satyr-
play “ Prometheus.”

THE CHOEPHOROE

The scene represents the Grave of Agamemnon, a mound of earth in a desolate expanse. The time is afternoon. ORESTES and PYLADES in the garb of travellers, with swords at their sides, are discovered. ORESTES' hair is cut short, that of PYLADES streams down his back. Both look grim and travel-stained. ORESTES holds a long tress of hair in his hand. •

ORESTES.

O Warder Hermès of the world beneath,
Son of the Father who is Lord of Death,
Saviour, be thou my saviour, Help in War,
Help me! I am returned from lands afar
To claim mine own And on this headland steep
Of death, I call my Father o'er the deep
To hearken, to give ear—Behold, I bring
Out of my poverty one little thing
To adorn thy grave, though who can touch the dead
Or wake from sleep that unuplifted head?
Yet long ago in Phokis, where I lay
With Strophius in the hills, being cast away
In childhood, plundered by mine enemies,
And friendless, save for this man, Pylades,

I sware an oath which should for ever set
 In memory those they taught me to forget
 If once I came to manhood, so I sware,
 In tresses twain I would divide mine hair,
 One tress for Inachos river, by whose grace
 I live, and one for mourning at this place
 Which oath I here fulfil.

*[He lays the tress of hair upon the upper part of
 the grave mound]*

O Herald, lay
 Before his sight the gift I bring this day,
 Who stood not by to mourn him as he fell,
 Nor reached mine arms to bid the dead farewell

*[As he turns, he sees the Libation-Bearers ap-
 proaching]*

Ha !
 What sight is this ? What stricken multitude
 Of women here in raiment sable-hued
 Far-gleameth ? How shall I interpret it ?
 Hath some new death upon my lineage lit ?
 Or is it to my father's grave they go
 With offerings, to appease the wrath below ?
 It must be Surely 'tis Electra there,
 My sister, moves alone, none like to her
 In sorrow —O great Zeus, grant me this day
 My vengeance, and be near me in the fray !
 Come, Pylades, stand further, till we know
 More sure, what means this embassy of woe.

*[ORESTES and PYLADES withdraw, as ELECTRA
 with the CHORUS of women bearing offerings
 for the Grave enters from the other side.]*

CHORUS.

Driven, yea, driven [Strophe 1.
 I come. I bear Peace-offering to the dead,
 Mine hands as blades that tear, my tresses riven,
 And cheek ploughed red
 But all my years, before this day as after,
 Have been fed full with weeping as with bread.
 And this dumb cry of linen, as in pain,
 Deep rent about my bosom, speaketh plain
 Of a life long since wounded, where no laughter
 Sounds nor shall sound again.

Dread, very dread, [Antistrophe 1.
 And hair upstarting and the wrath that streams
 From the heart of sleep, have first interpreted
 What manner of dreams
 This house hath dreamed, a voice of terror, blasting
 The midnight, up from the inmost place it grew,
 Shaking the women's chambers, and the Seer,
 Being sworn of God, made answer, there is here
 Anger of dead men wronged, and hate outlasting
 Death, against them that slew.

Craving to fly that curse [Strophe 2.
 With graceless gift hither she urgeth me
 —O Earth, Mother and Nurse!—
 She whom God hateth. But my spirit fears
 To speak the word it bears
 When blood is spilt, how shall a gift set free?
 O hearthstone wet with tears!
 O pillars of a house broken in twain!
 Without sun, without love,
 Murk in the heart thereof and mist above,
 For a lord slain!

[Antistrophe 2.

The reverence of old years
 Is gone, which not by battle nor by strife,
 Stealing through charmèd ears,
 Lifted the people's hearts to love their King,
 Gone, yet the land still fears
 For fortune is a god and rules men's life
 Who knows the great Wheel's swing,
 How one is smitten swift in the eyes of light,
 For one affliction cries
 Slow from the border of sunset, and one lies
 In deedless night?

[Strophe 3

Has Earth once drunk withal
 The blood of her child, Man, the avenging stain
 Hardens, nor flows again
 A blind pain draweth the slayer, draweth him,
 On, on, till he is filled even to the brim
 With sickness of the soul to atone for all

[Antistrophe 3

The shrine of maidenhood
 Once broken ne'er may be unbroke again
 And where man's life hath flowed,
 All the world's rivers in their multitude
 Rolling shall strive in vain
 To clean from a brother's hand that ancient blood

For me, God in far days
 Laid hand upon my city, and herded me
 From my old home to the House of Slavery,
 Where all is violence, and I needs must praise,
 Just or unjust,

The pleasure of them that rule, and speechless hold
 The ache of a heart that rageth in the dust
 Only behind the fold
 Of this still veil for a little I hide my face
 And weep for the blind doings of this race,
 And secret tears are in my heart, ice-cold

ELECTRA

Ye thrallèd women, tirlers of the bower,
 Since ye are with me in this suppliant hour,
 Your escort giving, give your counsel too
 What speech have I for utterance, when I sue
 With offerings to the dead? What word of love,
 What prayer to reach my father from above?
 "To dear Lord," shall I say, "due gifts I bear
 From loving mistress" when they come from her?
 I dare not I can find not any word
 To speak, when offerings like these are poured . . .
 Or shall I pray him, as men's custom is,
 To send to them who pay these offices
 Requital due . for murder and for pride?
 Or, as in silence and in shame he died,
 In shame and silence shall I pour this urn
 Of offering to the dust, and pouring turn,
 As men cast out some foulness they abhor,
 And fling the cup, and fly, and look no more?
 Share with me, Friends, this burden of strange
 thought
 One hate doth make us one Oh, hide not aught
 For fear of what may fall us! Destiny
 Waiteth alike for them that men call free,
 And them by others mastered At thine ease
 Speak, if thou knowest of wiser words than these.

LEADER.

As at God's altar, since so fain thou art,
Before this Tomb I will unveil my heart.

ELECTRA.

Speak, by his grave and in the fear thereof.

LEADER

Pray as thou pourest To all heart of love . . .

ELECTRA

And who is such of all around us, who?

LEADER

Thyself, and whoso hates Aigisthos true.

ELECTRA"

For thee and me alone am I to pray?

LEADER

Ask thine own understanding It will say

ELECTRA

Who else? What heart that with our sorrow grieves?

LEADER

Forget not that—far off—Orestes lives

ELECTRA

Oh, bravely spoke! Thou counsellest not in vain.

LEADER

Next; on the sinners pray, their sin made plain. . . .

vv. 117-133 THE CHOEPHOROE

ELECTRA.

Pray what? I know not. Oh, make clear my road!

LEADER.

Pray that there come to them or man or god. . . .

ELECTRA.

A judge? Or an avenger? Speak thy prayer.

LEADER.

Plain be thy word: one who shall slay the slayer.

ELECTRA.

But dare I? Is it no sin thus to pray?

LEADER.

How else? With hate thine hater to repay.

[ELECTRA mounts upon the Grave Mound and makes sacrifice.

ELECTRA.

Herald most high of living and of dead,
Thou midnight Hermès, hear; and call the dread
Spirits who dwell below the Earth, my vows
To hearken and to watch my father's house,
And Earth our Mother, who doth all things breed
And nurse, and takes again to her their seed.
And I too with thee, as I pour these streams
To wash dead hands, will call him in his dreams:
O Father, pity me, pity thine own
Orestes, and restore us to thy throne,
We are lost, we are sold like slaves: and in our stead
Lo, she hath brought thy murderer to her bed,

Aigisthos. I am like one chained alway
 Orestes wandering without house or stay,
 While they are full of pride, and make turmoil
 And riot of the fruits of thy long toil
 Guide thou Orestes homeward, let there be
 Some chance to aid him—Father, hark to me!
 And, oh, give me a heart to understand
 More than my mother, and a cleaner hand!
 These prayers for us, but for our enemies
 This also I speak O Father, let there rise
 Against them thine Avenger, and again
 The slayer in just recompense be slain —

Behold, I pray great evil, and I lay
 These tokens down yea, midmost as I pray
 Against thine enemies I lay them—so
 Do thou to us send blessing from below
 With Zeus, and Earth, and Right which conquereth all.

These be the prayers on which mine offerings fall.
 Do ye set lamentation like a wreath
 Round them, and cry the triumph-song of death

[She proceeds with the pouring of offerings and presently finds on the tomb the Lock of Hair. The CHORUS makes lamentation before the grave]

CHORUS

Let fall the tear that plashes as it dies,
 Where the dead lies,
 Fall on this barrèd door,
 Where Good nor Evil entereth any more,
 This holy, abhorred thing,
 We turn from, praying—Lo, the milk and wine

vv. 157-171 THE CHOEPHOROE

Are poured Awake and hear, thou awful King;
Hear in thy darkened soul, O Master mine!

Oh, for some man of might
To aid this land, some high and visible lord
Of battle, shining bright
Against Death, the great lance
Bearing deliverance,
The back-bent Scythian bow, the hilted sword
Close-held to smite and smite!

ELECTRA (*excitedly, returning from the Grave*).

Behold,
The offerings of the dust are ministered
But counsel me I bear another word

LEADER

Speak on My spirit leaps for eagerness

ELECTRA

Cast on the tomb I found this shaven tress

LEADER

Who cast it there? What man or zonèd maid?

ELECTRA

Methinks that is a riddle quickly read!

LEADER

Thy thought is swift, and may thine elder know?

ELECTRA

What head save mine would blazon thus its woe?

LEADER.

She that should mourn him hateth him, 'tis true.

ELECTRA (*musing, to herself*)

And surely 'tis one feather and one hue. . .

LEADER

With what? Oh, speak Make thy comparison.

ELECTRA

Look; think ye not 'tis wondrous like mine own?

LEADER

Thy brother's! . . Laid in secret! Can it be?

ELECTRA

'Tis like his long locks in my memory.

LEADER

Orestes! Would he dare to walk this land?

ELECTRA.

Belike he sent it by another's hand!

LEADER.

That calls for tears no less, if never more
His footsteps may be set on Argos' shore

ELECTRA

At my heart also bitterer than gall
A great wave beats. The iron hath passed thro' all

My being; and the stormy drops that rise
 Fall unforbidden from my starvèd eyes,
 Gazing upon this hair 'Tis past belief
 That any Argive tree hath shed this leaf
 And sure she shore it not who wrought his death,
 My mother, godless, with no mother's faith
 Or kindness for her child —And yet to swear
 Outright that this glad laugher is the hair
 Of my beloved Orestes . . . Oh, I am weak
 With dreaming! Had it but a voice to speak
 Like some kind messenger, I had not been
 A phantom tossing in the wind between
 Two fancies Either quick it would proclaim
 Its hate, if from some hater's head it came,
 Or, if it were our own, with me 'twould shed
 Tears for this tomb and our great father dead . . .
 Surely they know, these gods to whom we pray,
 Through what wild seas our vessel beats her way,
 And, if to save us is their will, may breed
 A giant oak out of a little seed .

[She goes back to the tomb, searching

Ah see, the print of feet, a second sign!
 The same feet surely they are shaped like mine.
 Surely! Two separate trails of feet are there
 He and perchance some fellow-traveller
 The heels, the mark of the long muscle thrown
 Athwart them on the sand—just like mine own
 In shape and measure What? . . . Oh, all is vain;
 Torment of heart and blinding of the brain!

[She buries her face in her hands. ORESTES rises
 from his hidng-place and stands before her.

Orestes.

Thy prayer hath borne its fruit Hereafter tell
The gods thy thanks, and may the end be well!

ELECTRA

What meanest thou? What hath God done for me?

Orestes

Shown thee a face which thou hast longed to see

ELECTRA

What face? What know'st thou of my secret heart?

Orestes

Orestes' For that name all fire thou art

ELECTRA

If that be so, how am I near mine end?

Orestes

Here am I, Sister Seck no closer friend

ELECTRA

Stranger! It is a plot thou lay'st for me!

Orestes

Against mine own dear life that plot would be

ELECTRA

Thou mock'st me! Thou wouldest laugh to hear me
moan!

ORESTES.

Who mocks thy tribulation mocks mine own.

ELECTRA

My heart half dares foretell that thou art he . . .

ORESTES

Nay, when I face thee plain thou wilt not see!
 Oh, seeing but that shorn tress of funeral hair
 Thy soul took wings and seemed to hold me there;
 Then peering in my steps thou knew'st them
 mine,
 Thy brother's, moulded feet and head like thine.
 Set the lock here, where it was cut Behold
 This cloak I wear, thy woven work of old,
 The battened ridges and the broidered braid
 Of lions . . .

[ELECTRA throws herself into his arms

Ah, bethink thee! Nor be swayed
 By joy too soon Our nearest is our foe

ELECTRA

O best beloved, O dreamed of long ago,
 Seed of deliverance washed with tears as rain,
 By thine own valour thou shalt build again
 Our father's House! O lightener of mine eyes,
 Four places in my heart, four sanctities,
 Are thine My father in thy face and mien
 Yet living, thine the love that might have been
 My mother's—whom I hate, most righteously—
 And my poor sister's, fiercely doomed to die,

And thou my faithful brother, who alone
Hast cared for me. . . . O Victory, be our own
This day, with Justice who doth hold us fast,
And Zeus most high, who saveth at the last!

ORESTES.

O Zeus, O Zeus, look down on our estate!
Hast seen thine eagle's brood left desolate,
The father in the fell toils overborne
Of some foul serpent, and the young forlorn
And starved with famine, still too weak of wing
To bear to the nest their father's harvesting?
Even so am I, O Zeus, and even so
This woman, both disfatered long ago,
Both to one exile cast, both desolate
He was thy worshipper, thy g.ver great
Of sacrifice. If thou tear down this nest,
What hand like his shall glorify thy feast?
Blot out the eagle's brood, and where again
Hast thou thy messenger to speak to men?
Blast this most royal oak, what shade shall cool
Thine altars on the death-day of the Bull?
But cherish us, and from a little seed
Thou shalt make great a House now fallen indeed.

LEADER.

O Children, Saviours of your father's House,
Be silent! Children, all is perilous;
And whoso hears may idly speak of ye
To our masters; whom may I yet live to see
Dead where the pine logs ooze in fragrant fire!

ORESTES. (*He speaks with increasing horror as he proceeds*)

Oh, Loxias shall not mock my great desire,
 Who spoke his divine promise, charging me
 To thread this peril to the extremity
 Yea, raised his awful voice and surging told
 To my hot heart of horrors stormy-cold
 Till I seek out those murderers, by the road
 Themselves have shown—so spake he—blood for
 blood

What recketh the Wild Bull of gold or prayers?
 Which failing, for the sin that now is theirs
 Myself shall pay in torment manifold
 Of many things that rise from earth he told,
 To appease the angry dead yea, and strange forms,
 On thee and me, of savage-fanged worms,
 Climbing the flesh, lichens, which eat away
 Even unto nothingness our natural clay,
 And when they leave him, a man's hair is white.
 For him that disobeys, he said, the night
 Hath Furies, shapen of his father's blood,
 Clear-seen, with eyeball straining through the hood
 Of darkness The blind arrows of dead men
 Who cried their kin for mercy and were slain,
 And madness, and wild fear out of the night,
 Shall spur him, rack him, till from all men's sight
 Alone he goes, out to the desert dim,
 And that bronze horror clanging after him!

For such as he there is no mixing bowl,
 No dear libation that binds soul to soul
 From every altar fire the unseen rage
 Outbars him: none shall give him harbourage,
 Nor lie in the same house with such an one,

Till, without worship, without love, alone
 He crawls to his death, a carcase to the core
 Through-rotted, and embalmed to suffer more.

Collecting himself]

So spake he . . . God, and is one to believe
 Such oracles as these? Nay, though I give
 No credence, the deed now must needs be done.
 So many things of power work here as one.
 The God's command, grief for my father slain,
 And mine own beggary urgeth me amain,
 That never shall these Argives, famed afar,
 High conquerors of Troy in joyous war
 Cower to . . . two women For he bears, I know,
 A woman's heart . . . If not, this day will show.

[*He kneels at the Grave ELECTRA kneels opposite him and the CHORUS gather behind.*

CHORUS

Ye great Apportioners of God,
 The road of Righteousness make straight.
 "For tongue of hate be tongue of hate
 Made perfect" thus, as falls her rod,
 God's justice crieth "For the blow
 Of death the blow of death atone",
 "On him that doeth shall be done".
 Speaks a grey word of long ago

ORESTES

[*Strophe 1.*

O Father, Father of Doom,
 What word, what deed from me,
 Can waft afar to the silent room
 Where thy sleep holdeth thee

vv. 318-343 THE CHOEPHOROE

A light that shall rend thy gloom?
Yet surely, the tale is told,
That tears are comfort beneath the tomb
To the great Kings of old.

LEADER.

[*Strophe 2.*

No fire ravening red,
O Son, subdueth quite
The deep life of the dead,
His wrath breaks from the night.
When they weep for one who dies
His Avenger doth arise,
Yea, for father and life-giver
There is Justice, when the cries
And the tears run as a river

ELECTRA.

[*Antistrophe 1.*

O Father, hearken and save,
For my sore sorrow's sake!
Children twain are above thy grave
Seeking for thee Oh, wake!
Thy grave is their only home,
The beggared and outcast
What here is well? What is saved from doom?
O Atē strong to the last!

CHORUS.

Yet still it may be—God is strong—
A changèd music shall be born
To sound above this dirge forlorn,
And the King's House with Triumph-song
Lead home a Friend in love new-sworn.

AESCHYLUS

vv. 344-365

ORESTES.

[*Strophe 3*

Would that in ancient days,
Father, some Lycian lance
Had slain thee by Ilion's wall;
Then hadst thou left great praise
In thy House, and thy children's glance
In the streets were marked of all.
Men had upreared for thee
A high-piled burial hill
In a land beyond the sea,
And the House could have borne its ill

LEADER

[*Antistrophe 2.*

And all they who nobly died
Would have loved him in that place,
And observed him in his pride
As he passed with royal pace
To a throne at the right hand
Of the Kings of the Dark Land
For a king he was when living,
Above all who crowned stand
With the sceptre of lawgiving

ELECTRA

[*Antistrophe 3*

Nay, would thou hadst died not ever!
Not by the Ilian Gate,
Not when the others fell
Spear-broken beside the river!
If they who wrought thee hate
Had died, it had all been well

A strange death, full of fear,
 That the folk beyond far seas
 Should enquire thereof, and hear,
 Not of our miseries!

CHORUS.

My daughter, rare as gold is rare,
 And blither than the skies behind
 The raging of the northern wind
 Are these thy prayers for what is prayer?
 Yet, be thou sure, this twofold scourge
 Is heard it pierceth to the verge
 Of darkness, and your helpers now
 Are wakening These encharioted
 Above us, lo, their hand is red!
 Abhorred are they by the dead,
 But none so hates as he and thou!

ORESTES

[Strophe 4.]

Ah me, that word, that word
 Stabbeth my heart, as a sword!
 God, God, who sendest from below
 Blind vengeance in the wake
 Of sin, what deed have I to do,
 With hand most weak and full of woe?
 'Tis for my father's sake!

LEADER.

[Strophe 5.]

May it be mine, may it be mine,
 To dance about the blazing pine
 Crying, crying,
 "A man is slain, a woman dying!"

It hideth in my bosom's core,
 It beats its wings for death, for death,
 A bitter wind that blows before
 The prow, a hate that festereth,
 A thing of horror, yet divine!

ELECTRA. [Antistrophe 4.]

Zeus of the orphan, when
 Wilt lift thy hand among men?
 Let the land have a sign Be strong,
 And smite the neck from the head.
 I ask for right after much wrong.
 Hear me, O God! Hark to my song,
 Ye Prinedoms of the Dead!

CHORUS.

'Tis written the shed drop doth crave
 For new blood Yea, the murdered cry
 Of dead men shrieketh from the grave
 To Her who out of sins gone by
 Makes new sin, that the old may die.

ORESTES [Strophe 6.]

How? Are ye dumb, Ye Prinedoms of the Dead?
 O Curses of Them that perish, come hither, hither!
 Look on this wreck of kings, the beaten head,
 Bowed in despair, roofless, disherited!
 Whither to turn, O Lord Zeus? Whither, whither?

LEADER. [Antistrophe 5.]

My heart, my heart is tossed again
 To see thee yielded up to pain,

vv. 411-432 THE CHOEPHOROE

Failing, failing;
Then mist is on my eyes and wailing
About mine ears, and tears as rain.
But when once more I look on thee
With power exalted, sudden-swift
A hope doth all my burden lift,
And light, and signs of things to be

ELECTRA [Antistrophe 6.

What best shall pierce thine ear, the wrongs she
wrought,

Wrought upon us, upon us, she and none other?
Oh, fawn and smile but the wrongs shall soften not,
Wrongs with a wolfish heart, by a wolf begot.

They see no smile, they reck not the name of
Mother!

CHORUS [Strophe 7.

With the dirge of Agbatana I beat my breast

Like the Keeners of Kissia, I make songs of pain.
Lo, yearning of arms abundant, east and west

Tearing they smite, again and yet again,
From above, from high, yea, God hath smitten red
This bitter bleeding bosom, this bended head.

ELECTRA [Strophe 8

Ho, Mother! Ho, thou, Mother,
Mine enemy, daring all!

What burial made ye here?

His people followed not,
Mourned him not, knew him not

Enemies bare his pall
His wife shed no tear!

ORESTES.

[Strophe 9.]

All, all dishonour, so thy story telleth it!

And for that dishonour shall the woman pay,
As the gods have willed it, as my right hand willeth it!
Then Death may take me, let me only slay!

LEADER

[Antistrophe 9.]

His hands and feet, they were hacked away from him!

Yea, she that buried him, she wrought it so
To make thy life blasted, without help or stay from
him

Thou hast it all, the defiling and shame and woe!

[ORESTES breaks down in speechless tears.]

ELECTRA

[Antistrophe 7]

Thou tellest the doom he died, but I saw him not,
I was far off, dishonoured and nothing worth.

Like a dog they drove me back, and the door was shut,
And alone I poured my tears to him through the
earth.

I laughed not, yet rejoiced that none saw me weep.—
Write this in thine heart, O Father, grave it deep.

LEADER.

[Antistrophe 8.]

Write! Yea, and draw the word

Deep unto that still land

Where thy soul dwells in peace

What is, thou hast this day heard,

What shall be, reach forth thine hand

vv. 453-463 THE CHOEPHOROE

And take it! Be hard, be hard
To smite and not cease!

(ORESTES, ELECTRA, and the LEADER)

ORESTES [Strophe 10]
Thee, thee I call. Father, be near thine own.

ELECTRA

I also cry thee, choked with the tears that flow

LEADER

Yea, all this band, it crieth to thee as one.

ALL

O great King, hear us Awake thee to the sun
Be with us against thy foe!

ORESTES [Antistrophe 10.

The slayer shall meet the slayer, wrong smite with
wrong

ELECTRA

O Zeus, bless thou the murder to be this day!

LEADER

(Dost hear? Oh, fear is upon me and trembling
strong)

ALL

The day of Fate is old, it hath lingered long;
It cometh to them that pray.

AESCHYLUS vv. 464-486

DIVERS WOMEN. [Strophe 11.

- Alas, alas, for the travail born in the race,
- Alas for the harp of Atē, whose strings run blood,
- The beaten bosom, the grief too wild to bear,
- The pain that gnaweth, and will not sink to sleep.

[Antistrophe 11.

- The House hath healing for its own bitterness,
- It is here within None other can stay the flood,
- Through bitter striving, through hate and old despair
- Behold the Song of the Daemons of the deep !

ORESTES

O Father mine, O most unkingly slain,
Grant me the lordship of thy¹ House again

ELECTRA.

A boon for me likewise, O Father, give,
To lay Agisthos in his blood and live

ORESTES

So men shall honour thee with wassail high,
Else without meat or incense shalt thou lie,
Unhonoured when the dead their banquets call.

ELECTRA

And I will pour thee offerings wondrous fair
From my stored riches for a marriage-prayer,
And this thy grave will honour more than all.

vv. 487-497 THE CHOEPHOROE

ORESTES.

Send back, O Earth, my sire to comfort me.

ELECTRA.

In power, in beauty, Great Persephone!

ORESTES.

Remember, Father, how they laved thee there!

ELECTRA.

Remember the strange weaving thou didst wear!

ORESTES

A snared beast in chains no anvil wrought!

ELECTRA

In coiled webs of shame and evil thought!

ORESTES

Scorn upon scorn! Oh, art thou wakenèd?

ELECTRA.

Dost rear to sunlight that belovèd head?

ORESTES

Or send thine helping Vengeance to the light
To aid the faithful or let even fight
Be joined in the same grapple as of yore,
If, conquered, thou wouldest quell thy conqueror.

ELECTRA.

Yet one last cry. O Father, hear and save!
 Pity thy children cast upon thy grave:
 The woman pity, and the weeping man.

ORESTES.

And blot not out the old race that began
 With Pelops. and though slain thou art not dead!

ELECTRA

Children are living voices for a head
 Long silent, floats which hold the net and keep
 The twisted line unsundered in the deep

ORESTES.

Listen. 'tis thou we weep for, none but thou
 Thyself art saved if thou save us now

LEADER

Behold, ye have made a long and yearning praise,
 This sepulchre for unlamented days
 Requiring to the full And for the rest,
 Seeing now thine heart is lifted on the crest
 Of courage, get thee to the deed, and see
 What power the Daemon hath which guardeth thee.

ORESTES

So be it Yet methinks to know one thing
 Were well Why sent she this drink-offering?
 Hoped she by late atonement to undo
 That wrong eternal? A vain comfort, too,

vv. 516-530 THE CHOEPHOROE

Sent to one dead, and feeling not! My mind
Stumbles to understand what lies behind
These gifts, so puny for the deed she hath done.
Yea, though man offer all he hath to atone
For one life's blood, 'tis written, he hath lost
That labour —But enough Say all thou know'st

LEADER

Son, I was near her, and could mark aright
A dream, a terror wandering in the night,
Shook her dark spirit till she spoke that word.

ORESTES

What was the dream she dreamed? Speak, if ye heard.

LEADER

She bore to life, she said, a Serpent Thing.

ORESTES

And after? To its head thy story bring

LEADER

In swathing clothes she lapt it like a child

ORESTES

It craved for meat, that dragon of the wild?

LEADER.

Yes; in the dream she gave it her own breast

ORESTES.

And took no scathing from the evil beast?

LEADER.

The milk ran into blood. So deep it bit.

ORESTES.

The dream is come. The man shall follow it.

LEADER

And she, amazed, came shrieking out of sleep,
And many a torch, long blinded in the deep
Of darkness, in our chambers burst afire
To cheer the Queen. Then spake she her desire
To send, as a swift medicine for the dread
That held her, these peace offerings to the dead.

ORESTES

Behold, I pray this everlasting Earth,
I pray my father's grave, they bring to birth
In fullness all this dream. And here am I
To read its heart and message flawlessly.
Seeing that this serpent, born whence I was born,
Wore the same swathing-bands these limbs had worn,
Fanged the same breast that suckled me of yore,
And through the sweet milk drew that gout of gore,
And seeing she understood, and sore afeared
Shrieked: therefore it must be that, having reared
A birth most ghastly, she in wrath shall die.
And I, the beast, the serpent, even I
Shall slay her! Be it so. The dream speaks clear.

LEADER.

I take thyself for mine interpreter,
And pray that this may be. But speak thy will;
Who shall be doing, say, and who be still?

ORESTES.

'Tis simply told. This woman makes her way
 Within, and ye my charges shall obey,
 That they who slew by guile a man most rare,
 By guile, and snarèd in the self-same snare,
 May die, as Lord Apollo hath foretold,
 Loxias the Seer, who never failed of old.

First, I array me in a stranger's guise,
 With all the gear of travel, and likewise
 This man—their guest and battle-guest of yore!
 Then hither shall we come, and stand before
 The courtyard gate, and call Aye, we will teach
 Our tongues an accent of Parnassian speech,
 Like men in Phôkis born And say, perchance
 None of the warders with glad countenance
 Will ope to us, the House being so beset
 With evil aye, what then? Then obdurate
 We shall wait on, till all who pass that way
 Shall make surmise against the House, and say
 "What ails Aigisthos? Wherefore doth he close
 His door against the traveller, if he knows
 And is within?" So comes it, soon or late,
 I cross the threshold of the courtyard gate,
 And entering find him on my father's throne. . . .
 Or, say he is abroad and comes anon,
 And hears, and calls for me—and there am I
 Before him, face to face and eye to eye,
 "Whence comes the traveller?" ere he speaks it,
 dead

I lay him, huddled round this leaping blade!
 Then shall the Curse have drunken of our gore
 Her third, last, burning cup, and thirst no more.

Therefore go thou within, and watch withal
 That all this chance may well and aptly fall.
 For you, I charge ye of your lips take heed
 Good words or silence, as the hour may need.
 While One Below his counsel shall afford
 And ope to me the strait way of the sword

[ORESTES and PYLADES depart, ELECTRA goes into
 the House.

CHORUS

[Strophe 1]

Host on host, breedeth Earth
 Things of fear and ghastly birth,
 Arm on arm spreads the Sea
 That full of coiled horrors be,
 And fires the sky doth multiply,
 And things that crawl, and things that fly,
 And they that are born in the wind can tell of the perils
 Of tempest and the Wrath on high

[Antistrophe 1.]

But, ah, the surge overbold
 Of man's passion who hath told?
 Who the Love, wild as hate,
 In woman's bosom desperate,
 Roaming slow through fields of Woe?
 Where lives of mortals linked go
 The heart of a woman is perilous past all perils
 Of stars above or deeps below

[Strophe 2.]

Wist ye not, O light of mind,
 Her who slew her son with hate,
 Thestios' daughter desolate,

v. 605-635 THE CHOEPHOROE

How she wrought All her thought.
To one counsel, fiery-blind,
When she burned the brand of fate,
That was twin to him and brother
From the hour of that first cry
When the babe came from the mother
Till the strong man turned to die?

[*Antistrophe 2*

Wist ye not one loathed of old,
Who to win a foe did sell,
Cruel, him who loved her well,
Skylla, dyed with blood and pride,
Who craved the rings of Cretan gold
That Minos gave, too rich to tell,
Like a wolf at night she came
Where he lay with tranquil breath,
And she cut the Crest of Flame.
And, a-sudden, all was death.

[*Strophe 3*

But o'er all terrors on man's tongue
The woman's deed of Lemnos lies,
It echoes, like an evil song,
Far off, and whensoe'er there rise
New and strange sins, in dire surmise,
Men mind them of the Lemnian wrong.
Yet surely by the Sin God's eye
Abhorreth, mortal man shall die,
And all the glory that was his.
For who shall lift that thing on high
Which God abaseth? Not amiss

I garner to my crown of woe
These sins of Woman long ago.

[*Antistrophe 3.*

O lust so old, so hard of heart!
I lose me in the stories told,
Untimely Have these walls no part
In ravening of desire, as bold
And evil as those deeds of old?
The House with dread thereof doth start
From dreaming On, through woe or weal
A woman brooding planned her path,
Against a warrior robed in steel,
And armies trembled at his wrath
And he is gone, and we must kneel
On a cold hearth and bow in fear
Before a woman's trembling spear.

[*Strophe 4.*

Lo, the sword hovereth at the throat
For Justice' sake It scorneth not
What the proud man to earth has trod
Its edge is bitter to the bone,
It stabbeth on, thro' iron, thro' stone,
Till it reach him who hath forgot
That Ruth which is the law of God.

[*Antistrophe 4.*

For Justice is an oak that yet
Standeth, and Doom the Smith doth whet
His blade in the dark But what is this?
A child led to the House from lands
Far off, and blood upon his hands!
The great Eriny wrecks her debt,
Whose thought is as the vast abyss.

vv. 649-663 THE CHOEPHORQE

The scene now represents the front of the Palace of the Atridae, with one door leading to the main palace, another to the Women's House. Dusk is approaching

[Enter ORESTES and PYLADES, disguised as merchants from Phôkis, with Attendants

ORESTES.

Ho, Warder! Hear! One knocketh at your gate! . . .

Ho, Warder, yet again! I knock and wait . . .
A third time, ye within! I call ye forth,
Or counts your lord the stranger nothing worth?

A PORTER (*within, opening the main door*).
Enough! I hear What stranger and wherefrom?

ORESTES

Go, rouse your masters 'Tis to them I come,
Bearing great news And haste, for even now
Night's darkling chariot preseth to the brow
Of heaven, and wayfarers like us must find
Quick anchorage in some resthouse for our kind
Let one come forth who bears authority,
A woman, if God will, but if it be
A man, 'twere seemlier With a woman, speech
Trembles and words are blinded Man can teach
Man all his purpose and make clear his thought

[Enter CLYTEMNESTRA from the House.

CLYTEMNESTRA.

Strangers, your pleasure? If ye have need of aught,
All that beseems this House is yours to-day,
Warm bathing and the couch that soothes away
Toil, and the tendering of righteous eyes
Else, if ye come on some grave enterprise,
That is man's work, and I will find the man

ORESTES

I come from Phôkis, of the Daulian clan,
And, travelling hither, bearing mine own load
Of merchandise, toward Argos, as the road
Branched, there was one who met me, both of us
Strangers to one another Strophius,
A Phocian prince, men called him On we strode
Together, till he asked me of my road
And prayed me thus. "Stranger, since other care
Takes thee to Argos, prithee find me there
The kin of one Orestes . . . Plainly said
Is best remembered tell them he is dead
Forget not And how'er their choice may run,
To bear his ashes home, or leave their son
In a strange grave, in death an exile still,
Discover, and bring back to me their will
Tell them his ashes lie with me, inurned
In a great jar of bronze, and richly mourned"
So much I tell you straight, being all I heard.
Howbeit, I know not if I speak my word
To the right hearers, princes of this old
Castle. Methinks his father should be told

CLYTEMNESTRA.

Ah me,
 So cometh the last wreck in spite of all!
 O Daemon, wrestler that dost fear no fall,
 How dost thou spy my hidden things and mar
 Their peace with keen-eyed arrows from afar,
 Till all who might have loved me, all, are gone!
 And now Orestes, whom I had thought upon
 So wisely, walking in free ways, his gait
 Unsnared in this poison-marsh of hate,
 The one last hope, the healing and the prayer
 Of this old House—'twas writ on empty air!

ORESTES

For me, in a great House and favoured thus
 By fortune, 'tis by tidings prosperous
 I fain were known and welcomed Pleasantest
 Of all ties is the tie of host and guest
 But my heart told me 'twere a faithless thing
 To fail a comrade in accomplishing
 His charge, when I had pledged both word and hand.

CLYTEMNESTRA

Not for our sorrow shall thy portion stand
 The lowlier, nor thyself be less our friend
 Another would have told us, and the end
 Is all one But 'tis time that strangers who
 Have spent long hours in travel should have due
 Refreshment Ho, there! Lead him to our broad
 Guest-chambers, and these comrades of his road
 Who follow. See they find all comfort there

To assuage their way-worn bodies And have care
That in their tendance naught be found amiss.

Ourselves shall with our Lord consult of this
Distress, and, having yet good friends, who know
My heart, take counsel how to affront the blow.

[CLYTEMNESTRA goes back into the Women's
House, Attendants lead ORESTES and his
followers through the main door

LEADER.

Ye handmaidens, arise, be bold
See if our moving lips have power
To aid Orestes in his hour,
For sure ye loved this House of old.

CHORUS. *

Thou holy Earth, thou holy shore
Beyond the grave, where rests his head,
The Lord of Ships, the King, the Dead,
Now list, now aid, or never more!
The hour is full The Guileful Word
Descends to wrestle for the right,
And Hermès guards the hour of night
For him that smiteth with the sword

[The NURSE enters from the Women's House,
weeping

LEADER

The stranger works some mischief, it would seem!
Yonder I see Orestes' Nurse, a-stream
With tears —How now, Kilissa, whither bound,
And Grief the unbidden partner of thy round?

NURSE.

The mistress bids me call Aigisthos here
 Quickly, to see these two, and learn more clear,
 As man from man, the truth of what they tell
 Oh, to us slaves she makes it pitiable
 And grievous, and keeps hid behind her eyes
 The leaping laughter. Aye, 'tis a rich prize
 For her, and for the House stark misery,
 This news the travellers tell so trippingly.
 And, Oh, Aigisthos, he, you may be sure,
 Will laugh to hear it! . Ah, I am a poor
 Old woman! Such a tangle as they were,
 The troubles in this House, and hard to bear,
 Long years back, and all aching in my breast!
 But none that hurt like this! Through all the
 rest

Well, I was sore, but lived them down and smiled.
 But little Orestes, my heart's care, the child
 I took straight from his mother, and save me
 He had no other nurse! And, Oh, but he
 Could scream and order me to tramp the dark!
 Aye, times enough, and trouble enough, and stark
 Wasted at that! A small thing at the breast,
 That has no sense, you tend it like a beast,
 By guesswork For he never speaks, not he,
 A babe in swaddling-clothes, if thirst maybe
 Or hunger comes, or any natural need.
 The little belly takes its way. Indeed,
 'Twas oft a prophet he wanted, not a nurse,
 And often enough my prophecies, of course,
 Came late, and then the heaps to wash and dry!
 And fuller's work as much as nurse's! Aye,
 I followed both trades, from the day when first

His father gave me Orestes to be nursed. . . .
And now he is dead; and strangers come and tell
The news to me. And this poor miserable
Old woman must go tell the plunderer
Who shames this house! Oh, glad he will be to hear!

LEADER

How doth she bid him come? In what array?

NURSE

I take thee not . . . What is it ye would say?

LEADER

Comes he with spears to guard him or alone?

NURSE

She bids him bring the spearmen of the throne.

LEADER

Speak not that bidding to our loathèd Lord!
"Alone, quick, fearing nothing" is the word.
So speak, and in thy heart let joy prevail!
The teller straighteneth many a crookèd tale

NURSE

What ails thee? Are these tidings to thy mind?

LEADER

The wind is cold, but Zeus may change the wind

NURSE

How, when Orestes, our one hope, is dead?

vv. 773-787 THE CHOEPHOROE

LEADER.

Not yet! So much the dullest seer can read

NURSE

What mean'st thou? There is something ye have
heard!

LEADER

Go, tell thy tale Obey thy mistress' word!
God, where He gurdeth, guardeth faithfully.

NURSE

I go—May all be well, God helping me!

[*The NURSE goes out.*

CHORUS

[*Strophe 1.*

- Lo, I pray God, this day
Father of Olympus, hear!
Grant thy fortunes healingly
Fall for them who crave to see
In this House of lust and fear,
Purity, purity
- I have sinned not, I have spoken
In the name of Law unbroken;
Zeus, as thou art just, we pray thee
Be his guard!

ALL

There is One within the Gate
Of his foemen, where they wait,
Oh, prefer him, Zeus, before them

And exalt and make him great
 Two- and threefold shall he pay thee
 Love's reward

[*Antistrophe 1.*

Seest thou one lost, alone,
 Child of him who loved thee well?
 As a young steed he doth go,
 Maddened, in the yoke of woe
 Oh, set measure on the swell,
 Forth and fro, forth and fro,
 Of the beating hoofs that bear him
 Through this bitter course Oh, spare him!
 By his innocence we pray thee
 Be his guard!

ALL

There is One within the Gate
 Of his foemen, where they wait,
 Oh, prefer him, Zeus, before them
 And exalt and make him great
 Two- and threefold shall he pay thee
 Love's reward

[*Strophe 2.*

—Gods of the treasure-house within,
 One-hearted, where the bronzen door
 On darkness gloateth and on gold
 With present cleansing wash the old
 Blight of this house and aged Sin
 Amid the gloom shall breed no more!

ALL.

And, O light of the Great Cavern, let it be
 That this Man's house look up again, and see,

vv. 804-823 THE CHOEPHOROE

Till the dead veil of scorn
And long darkness shall be torn,
And the kind faces shine and old Argolis be free!

[*Antistrophe 2.*

— And, Oh, let Hermès, Maia-born,
Be near, who moveth in his kind,
As the wind blows, to help at need
The word he speaketh none may read
Before his eyes the Day is torn
With darkness and the Night is blind

ALL

And, O Light of the Great Cavern, let it be
That this Man's house look up again, and see,
Till the dead vei! of scorn
And long darkness shall be torn,
And the kind faces shine and old Argolis be free!

[*Strophe 3.*

— Then, then the prison shall unclose
A wind of Freedom stream above
A flood which faileth not, a voice
Telling of women that rejoice,
One harp in many souls, one spell
Enchanted Ho, the ship goes well!
For me, for me, this glory grows,
And Evil flies from those I love.

ALL.

Oh, in courage and in power,
When the deed comes and the hour,

As she crieth to thee "Son,"
 Let thy "Father" quell her breath!
 But a stroke and it is done,
 The unblamèd deed of death

[Antistrophe 3.]

—The heart of Perseus, darkly strong,
 Be lifted in thy breast to-day.
 For them thou lovest in the grave,
 For them on Earth, be blind, be brave.
 Uphold the cloak before thine eyes
 And see not while thy Gorgon dies,
 But him who sowed the seed of wrong,
 Go, look him in the face and slay!

ALL .

Oh, in courage and in power,
 When the deed comes and the hour,
 As she crieth to thee "Son,"
 Let thy "Father" quell her breath!
 But a stroke and it is done,
 The unblamèd deed of death

[Enter from the country AIGISTHOS]

AIGISTHOS

A message called me, else I scarce had thought
 To have come so quick 'Tis a strange rumour,
 brought,
 They tell me, by some Phocian wayfarers
 In passing strange, nor grateful to our ears.
 Orestes dead! A galling load it were
 And dripping blood for this poor House to bear,

vv. 843-854 THE CHOEPHOROE

Still scored and festerous with its ancient wound
How shall I deem it? Living truth and sound?
Or tales of women, born to terrify,
That wildly leap, and up in mid-air die?
What know ye further? I would have this clear.

LEADER

We heard the tale, but go within and hear
With thine own ears A rumoured word hath weak
Force, when the man himself is there to speak

AIGISTHOS

Hear him I will, and question him beside
Was this man with Orestes when he died,
Or speaks he too from rumour? If he lies.
He cannot cheat a mind that is all eyes

[*He enters the House*

CHORUS.

Zeus, Zeus, how shall I speak, and how
Begin to pray thee and beseech?
How shall I ever mate with speech
This longing, and obtain my vow?

The edges of the blades that slay
Creep forth to battle shall it be
Death, death for all eternity,
On Agamemnon's House this day,

Or sudden a new light of morn,
A beacon fire for freedom won,
The old sweet rule from sire to son,
And golden Argolis reborn?

Against two conquerors all alone,
 His last death-grapple, deep in blood,
 Orestes joineth O great God,
 Give victory!

[*Death-cry of Aigisthos within.*

Ha! The deed is done!

LEADER

How? What is wrought? Stand further from the
 door
 Till all is over Move apart before
 Men mark, and deem us sharers in the strife
 For after this 'tis war, for death or life

[*The Women stand back almost unseen. A Household Slave rushes out from the main Door, and beats at the door of the Women's House*

SLAVE

Ho!
 Treason! Our master! Treason! Haste amain!
 Treason within Aigisthos lieth slain
 Unbar, unbar, with all the speed ye may
 The women's gates! Oh, tear the bolts away! . . .
 God, but it needs a man, a lusty one,
 To help us, when all time for help is gone!
 What ho!

I babble to deaf men, and labouring cry,
 To ears sleep-charmed, words that fail and die.
 Where art thou, Clytemnestra? What dost thou? . . .
 'Fore God, 'tis like to be her own neck now,
 In time's revenge, that shivers to its fate

[Enter CLYTEMNESTRA.

vv. 884-897 THE CHOEPHOROE

CLYTEMNESTRA.

What wouldest thou? Why this clamour at our gate?

SLAVE

The dead are risen, and he that liveth slain.

CLYTEMNESTRA

Woe's me! The riddle of thy speech is plain
By treason we shall die, even as we slew
Ho, there, mine axe of battle! Let us try
Who conquereth and who falleth, he or I . . .
To that meseemeth we are come, we two

[Enter from the House ORESTES with drawn sword

ORESTES

'Tis thou I seek With him my work is done.

CLYTEMNESTRA (*suddenly failing*)

Woe's me!
Aigisthos, my beloved, my gallant one!

ORESTES

Thou lovest him! Go then and lay thine head
Beside him Thou shalt not betray the dead

[*Makes as if to stab her.*

CLYTEMNESTRA

Hold, O my son! My child, dost thou not fear
To strike this breast? Hast thou not slumbered here,
Thy gums draining the milk that I did give?

Orestes (*lowering his sword*).

Pylades!

What can I? Dare I let my mother live?

Pylades.

Where is God's voice from out the golden cloud
At Pytho? Where the plighted troth we vowed?
Count all the world thy foe save God on high.

Orestes

I will obey Thou counselfest righteously —
Follow! Upon his breast thou shalt expire
Whom, living, thou didst hold above my sire
Go, lie in his dead arms! . . . This was the thing
Thou lovedst, loathing thine anointed King.

Clytemnestra.

I nursed thee. I would fain grow old with thee

Orestes.

Shall one who slew my father house with me?

Clytemnestra.

Child, if I sinned, Fate had her part therein.

Orestes

Then Fate is here, with the reward of sin.

Clytemnestra

Thou reck'st not of a Mother's Curse, my child?

Orestes.

Not hers who cast me out into the wild.

vv. 913-923 THE CHOEPHOROE

CLYTEMNESTRA.

Cast out? I sent thee to a war-friend's Hall.

ORESTES.

A free man's heir, ye sold me like a thrall

CLYTEMNESTRA

If thou wast sold, where is the price I got?

ORESTES

The price! For very shame I speak it not

CLYTEMNESTRA

Speak But tell, too, thy father's harlotries

ORESTES.

Judge not the toiler, thou who sitt'st at ease!

CLYTEMNESTRA

A woman starves with no man near, my son.

ORESTES.

Her man's toil wins her bread when he is gone.

CLYTEMNESTRA

To kill thy mother, Child is that thy will?

ORESTES.

I kill thee not. thyself it is doth kill.

CLYTEMNESTRA.

A mother hath her Watchers: think and quail!

ORESTES.

How shall I 'scape my Father's if I fail?

CLYTEMNESTRA (*to herself*).

Living, I cry for mercy to a tomb!

ORESTES

Yea, from the grave my father speaks thy doom

CLYTEMNESTRA

Ah God! The serpent that I bare and fed!

ORESTES

Surely of truth prophetic is the dread
That walketh among dreams Most sinfully
Thou slewest now hath Sin her will of thee.

[He drives CLYTEMNESTRA before him into the palace The CHORUS come forward again.]

LEADER.

For these twain also in their fall I weep
Yet, seeing Orestes now through mire so deep
Hath climbed the crest, I can but pray this eye
Of the Great House be not made blind and die.

CHORUS

[*Strophe 1.*

Judgment came in the end
To Troy and the Trojans' lord,
(O Vengeance, heavy to fall!)
There came upon Atreus' Hall

vv. 937-956 THE CHOEPHOROE

Lion and lion friend,
A sword came and a sword.
A walker in Pytho's way
On the neck of her kings hath trod,
A beggar and outcast, yea,
But led by God

[*Antistrophe 1.*

Came He of the laughing lure,
The guile and the secret blow,
(O Vengeance, subtle to slay!)
But there held his hand that day
The Daughter of Zeus, the pure,
Justice yclept below
Justice they called her name,
For where is a goodlier?
And her breath is a sword of flame
On the foes of her

ALL

Cry, Ho for the perils fled,
For the end of the long dismay!
Cry, Ho for peace and bread,
For the Castle's lifted head,
For the two defilers dead,
And the winding of Fortune's way!

Even as Apollo gave [Strophe 2
His charge on the Mountain, He
Who holdeth the Earth-heart Cave,
Hast thou wrought innocently
Great evil, hindered long,
Tracking thy mother's sin . . .
Is the power of God hemmed in

So strangely to work with wrong?
 Howbeit, let praise be given
 To that which is throned in Heaven:
 The Gods are strong

[Antistrophe 2.]

And soon shall the Perfect Hour
 O'er the Castle's threshold stone
 Pass with his foot of power,
 When out to the dark is thrown
 The sin thereof and the stain
 By waters that purify
 Now, now with a laughing eye
 God's fortune lieth plain,
 And a cry on the wind is loud
 "The stranger that held us bowed
 Is fallen again!"

ALL

O light of the dawn to be!
 The curb is broken in twain,
 And the mouth of the House set free.
 Up, O thou House, and see!
 Too long on the face of thee
 The dust hath lain!

[*The doors are thrown open, and ORESTES discovered standing over the dead bodies of AIGISTHOS and CLYTEMNESTRA. The Household is grouped about him and Attendants hold the great red robe in which Agamemnon was murdered.*

ORESTES (*He speaks with ever-increasing excitement*)

Behold your linkèd conquerors! Behold
 My Father's foes, the spoilers of the fold!
 Oh, lordly were these twain, when thronèd high,
 And lovely now, as he who sees them lie
 Can read, two lovers faithful to their troth!
 They vowed to slay my father, or that both
 As one should die, and both the vows were true!
 And mark, all ye who hear this tale of hue,
 This robe, this trap that did my father greet,
 Irons of the hand and shackling of the feet!
 Outstretch it north and south cast wide for me
 This man-entangler, that our Sire may see—
 Not mine, but He who watcheth all deeds done,
 Yea, all my mother's wickedness, the Sun—
 And bear me witness, when they seek some day
 To judge me, that in justice I did slay
 This woman for of him I take no heed
 He hath the adulterer's doom, by law decreed.
 But she who planned this treason 'gainst her own
 Husband, whose child had lived beneath her zone—
 Oh, child of love, now changed to hate and blood!—
 What is she? Asp or lamprey of the mud,
 That, fangless, rotteh with her touch, so dire
 That heart's corruption and that lust like fire?
 Woman? Not woman, though I speak right fair

[*His eyes are caught by the great red robe.*

A dead man's winding-sheet? A hunter's snare?
 A trap, a toil, a tangling of the feet . . .
 I think a thief would get him this, a cheat

AESCHYLUS vv. 1000-1020

That robs the stranger. He would snare them so,
And kill them, kill them, and his heart would glow....
Not in my flesh, not in my house, O God,
May this thing live! Ere that, Oh, lift thy rod
And smiting blast me, dead without a child!

[He stops exhausted.

CHORUS

O deeds of anger and of pain!
O woman miserably slain!
Alas! Alas!
And he who lives shall grieve again.

ORESTES

Did she the deed or no? This robe defiled
Doth bear me witness, where its web is goled,
How deep the dye was of Agisthos' sword,
And blood hath joined with the old years, to spoil
The many tinctures of the broidered coil
Oh, now I weep, now praise him where he died,
And calling on this web that pierc'd his side . . .
Pain, pain is all my doing, all my fate,
My race, and my begetting and I hate
This victory that scars me like a brand .

CHORUS

No mortal thro' this life shall go
For ever portionless of woe
Alas! Alas!
It comes to all, or swift or slow

ORESTES

Yet wait for I would have you understand
The end I know not. But methinks I steer

Unseeing, like some broken charioteer,
 By curbless visions borne And at my heart
 A thing of terror knocketh, that will start
 Sudden a-song, and she must dance to hear
 But while I am still not mad, I here declare
 To all who love me, and confess, that I
 Have slain my mother, not unrighteously,
 Who with my father's blood hath stained the sod
 Of Argos and drawn down the wrath of God
 And the chief spell that wrought me to the deed
 Is Loxias, Lord of Pytho, who decreed
 His high commandment if this thing I dare,
 He lays on me no sin if I forbear . . .
 I cannot speak his judgement none can know
 The deeps thereof, no arrow from the bow
 Out-top it Therefore here ye see me, how
 I go prepared, with wreaths and olive bough,
 To kneel in supplication on the floor
 Of Loxias, touch the fire that evermore
 Men call the undying, and the midmost stone
 Of earth, flying this blood which is mine own
 And how these evil things were wrought, I pray
 All men of Argos on an after day
 Remember, and bear witness faithfully
 When Menelaus comes. . . . And take from me,
 Living or dead, a wanderer and outcast
 For ever, this one word, my last, my last. . . .

LEADER

Nay, all is well Leave no ill omen here,
 Nor bind upon thy lips the yoke of fear.
 All Argos thou hast freed, and with one sweep
 Two serpents' heads hurled reeking to the deep.

ORESTES (*overcome with sudden terror*).

Ah! Ah!

Ye bondmaids! They are here like Gorgons, gowned
In darkness; all bewreathed and interwound
With serpents! . . . I shall never rest again.

LEADER

What fantasies, most father-loved of men,
Haunt thee? Be strong, thou conqueror! Have no
fear!

ORESTES

These are no fantasies They are here, they are here,
The Hounds of my dead Mother, hot to kill

LEADER,

The blood upon thine hand is reeking still.
For that the turmoil in thy heart is loud

ORESTES

O Lord Apollo! More and more they crowd
Close, and their eyes drip blood, most horrible!

LEADER

One cleansing hast thou Loxias can quell
Thy tempest with his touch, and set thee free

ORESTES.

You cannot see them. I alone can see.
I am hunted . . . I shall never rest again.

[*Exit ORESTES.*

VV. 1061-1074 THE CHOEPHOROE

CHORUS.

— Farewell. May blessing guide thee among men
— May God with love watch over thee, and heed
Thy goings and be near thee at thy need

ALL

Behold a third great storm made wild
By winds of wrath within the race,
Hath shook this castle from its place
The ravin of the murdered child
First broke Thyestes in his pride,
Second, a warrior and a King,
Chief of Achaia's warfaring,
Was smitten in the bath and died
And Third, this Saviour or this last
Doom from the deep. What end shall fall,
Or peace, or death outsweeping all,
When night comes and the Wrath is past?

[*Exeunt.*

NOTES

THE beginning of this play is lost, through an injury to the single MS on which it depends. The MS only begins at "Ha, what sight is this?" which is conventionally numbered 1 10, though probably there were at least twenty or thirty lines preceding it. Curiously enough, three passages from the missing part are quoted by different ancient authors, so that a good deal of it can be supplied.

P 131, l 2 The meaning of this phrase was obscure even to Aeschylus' contemporaries, and is discussed in Aristophanes' *Frogs*, 1126 ff. It seems to mean that Hermès Psychopompos (Guide of the Dead) is son of Zeus Chthonios (Zeus of the Underworld). "Saviour" and "Help in War" are other titles of Hermès.

P 132, l 6, Înachos The river of Argos. So Achilles on reaching manhood cut off his long hair as a gift to the River Spercheios. Rivers in a land subject to drought were worshipped as "life-giving" or "rearers of young men" (*κουροτρόφοι*).

P 133, l 22, CHORUS The Chorus are slave women taken in war. We know no more of them. They certainly do not seem to be Trojans, and, like the Nurse later, they have the feelings of loyal old retainers towards the House, hating Aigisthos and loving

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the memory of Agamemnon Throughout the play Aigisthos is represented as a usurper and a tyrant, holding his rule by fear Cf (ll. 885 ff., 935 ff.) the exultant tone of the two last choruses.

P. 133, l. 32, "Dread, very dread". Clytemnestra had a dangerous dream If she had gone at once to a skilled interpreter, he might possibly have given it a favourable interpretation and thus partly averted the consequences Instead of this she shrieked in terror That shriek was itself an interpretation which could never be explained away The prophets, when consulted, explained that the dream came from the anger of Agamemnon, and Clytemnestra then made the fatal mistake of sending offerings to his grave to appease his wrath. This was far too slight a thing to appease him, but it did awake him, and so enabled him to help his avengers

P 134, l 61, "Who knows the great Wheel's swing," etc A difficult passage It seems to mean that justice (*i.e.* both retribution to the sinner and reparation to the sinned-against) sometimes comes quick and clear; sometimes is long delayed, and sometimes is wrapt in night, *i.e.* no one can say for certain whether it comes at all

P 135, l 84: Electra feels that it is a mockery, and perhaps an impiety, to pour the peace-offerings of the murderer The Leader urges her not to hesitate, but deliberately to use the offerings as an appeal for vengeance The thought at first appals her, but she nerves herself to it In her prayer she deliberately tells her father the things that will most sting him into wakefulness The passage "I lay these tokens down," seems to mean that she puts upon the grave

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stones or some other objects to act as a perpetual reminder and keep her prayer alive

P. 138, l. 151, CHORUS. "Let fall the tear," etc : The grave is a barrier-stone between the dead and the living, "A door, Where good nor evil entereth any more", yet not absolutely so. The prayers of his children, and the tears of their suffering, may after all get past the barriers and reach the "darkened heart" of the dead. This idea is in the essence of the play

P. 139, ll. 165-210, Recognition scene. It was a traditional story that Electra had recognized Orestes by a lock of hair, a footprint, and a bit of weaving. Aristophanes (*Clouds*, 534 ff.) speaks of his comedy, "like Electra of old, recognizing its brother's tress" when it meets a spectator of true Attic taste. It would be a mistake to apply realist canons to this ancient tale. Among barefooted peoples family likenesses are apt to be chiefly traced in the feet and hair. Both Arab and Australian "trackers" are cited to this effect, as also is the *Odyssey* (iv 148 ff., xix 358, 381). See Tucker's *Choephoroe*, p. lxvi. It is interesting to note that Sophocles in his *Electra* omits the traditional signs altogether. Euripides uses them, but uses them in a completely original way to illustrate Electra's state of mind. An old peasant tries to show the "signs" to her. She longs to believe that Orestes has come but in fear of disappointment refuses to look at them and rejects every suggestion of comfort. See my version and note there (Pp. 161 ff., ll. 508-548.)

P. 141, l. 211, "Torment of heart and blinding of the brain." Electra bows down and buries her face in her hands. When she next looks up, there is an armed man like her father standing just above her

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father's tomb. Note that she begins by refusing to believe. A motive which is afterwards deepened and elaborated by Euripides has been suggested by Aeschylus See previous note.

P. 145, ll. 269 ff, "Oh, Loxias shall not mock," etc Orestes at the end of the play goes mad, before that certain of his speeches are strangely violent and incoherent Scholars have generally supposed the text to be exceptionally corrupt, but I think it will be found that this particular tone of incoherence never comes except when there is a mention of Delphi and Apollo's command I think, therefore, that the wildness of these speeches is intentional, and the madness of the end does not come unprepared It will be noticed in the last scene with what psychological daring as well as subtlety Aeschylus depicts the final collapse of his hero's reason

P 145, l 275, "The wild bull" Ought Orestes to accept a money payment to atone for his father's slaying, or, like a wild bull driven out from the herd, should he accept no peace but insist on a life for a life? The commutation of the blood-feud for a money payment was, of course, a softening of primitive manners As such, it is elaborately provided for in various codes of early law Yet, while it marks a social advance, at the same time it often involves a softening and weakening of the sense of duty in the individual Orestes could probably have lived in comfort if he had been willing to accept a large blood-price from Aigisthos and say no more about it He prefers, with all its misery and danger, the absolute fulfilment of his duty to his father To us, and in this special case to Aeschylus, the rule of vengeance

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seems savage. We speak glibly of the "duty of forgiveness." But it should be remembered that we expect the police to arrest the offender and the judge to see that he is hanged. In Orestes' days men had to do justice on the wicked with their own hands, or else leave them unpunished and triumphant.

P 145, l 290, "That bronze horror" The meaning is not known. It may be some instrument of torture, but more likely it is something intended to make a noise, like the bell sometimes worn by lepers in the Middle Ages, to warn people of the presence of the Accursed One.

P 146, ll 315-510, The Invocation This extraordinary scene is really the heart of the play and gives to the *Choephoroe* a strange supernatural atmosphere which is absent from both the *Electra* plays. There is no invocation scene in Sophocles, there is a brief one in Euripides (*Electra*, 671-685). It has great emotional effect, but is only about fifteen lines long, and does not attempt to produce the cumulative impression of this scene, in which we feel human suffering and love gradually breaking through the barriers of death and earth and darkness. At the end the dead Agamemnon is awake, and Orestes hardly needs to think about the details of his dangerous plot. A power more than mortal is behind him. It will be noticed how the scene works up, like certain religious litanies, to a pitch of more and more overpowering and almost hysterical emotion, then, in the regular Greek manner, it descends again to something like calm.

P 149, l 380, "Ah me, that word, that word": The thought that he himself hates his mother is what pierces Orestes' heart. In his next speech also

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he is bewildered. Not till l. 434, "All, all dis-honour," does he lose all scruple in the storm of his passion.

P 151, ll. 428-442, "Ho, Mother, ho, thou, Mother, mine enemy!". First Electra tells of the shameful secret burial this rouses Orestes to fury. Then the Leader tells of something worse. The murderer had mutilated the body; cut off the dead man's feet so that he could not pursue, and his hands so that he could not lay hold of her. This would make Agamemnon helpless, and so leave Orestes without hope. The unexpected abomination breaks Orestes down — This device of terrified murderers is a piece of primitive magic. It is attributed to Clytemnestra by Sophocles (*Electra*, 445), and to the witch Medea by Apollonius Rhodius.

P. 154, l. 471, "The House hath healing". i.e. the House itself can cure bloodshed by bloodshed, sin by vengeance

P 156, l. 510, "Behold, ye have made a long and yearning praise" The dead must surely now be satisfied. Even if neglected for years he has now had such a lamentation as requires him for all

P. 156, l. 515, "What power the Daemon hath which guardeth thee" The word Daemon has no connotation of evil in classical Greek.

P 157, l. 517, "One dead and feeling not!": Not strictly consistent perhaps with the invocation scene, but psychologically right. The dead are past feeling . unless something very extraordinary is done to make them feel. Then, who knows?

P 157, l. 527 Clytemnestra's dream that she gave birth to a serpent is traditional. It is found both

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before Aeschylus and after. The asps of Libya and divers other serpent things were "matricides"; at birth they tore and killed their mother. See *Herodotus*, 3, 109, *Euripides, Orestes*, 479

P. 159, l. 563, "An accent of Parnassian speech" It is interesting to note that there is no trace of Phocian dialect in *Orestes*' actual language later on. To make him talk broad Phocian would, according to convention, have made him "comic," like certain Boeotians, Spartans, and Scythians in Aristophanes. On the other hand, an Oriental colour is often allowed in tragic language, especially in lyric passages, e.g. in Aeschylus' *Persae*.

P. 159, l. 574 : The reading is doubtful I read μ' οι for μοι and καλεῖν for βαλεῖν

P. 160, l. 583, "One Below". i.e. Agamemnon.

P. 160, l. 585, CHORUS The sense of this chorus is often difficult and the text apparently corrupt, especially the end "There are many terrible things, but none so terrible as a woman's passion, for instance (602), Althaea, daughter of Thestios, who slew her son Meleager, or (612) Skylla of Megara who betrayed her father Nisos, or (631) the Lemnian women who slew their husbands, and, after all (623—a stanza has been transposed), have we not an example here in Clytemnestra?"

Althaea See Swinburne's *Atalanta in Calydon*. When her son Meleager was born she saw in the room the three Fates, one of whom foretold that Meleager should die when a red brand then burning in the fire was consumed. Althaea leapt out of bed and saved the brand. Afterwards, when Meleager fell in love with Atalanta, and in a feud on her behalf

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killed his mother's two brethren, she threw the brand into the fire.

Skylla: Skylla, daughter of Nisos, King of Megara, whose life depended on a magic lock of hair. She fell in love with Minos, who was besieging Megara, and betrayed her father to him. The rings of Cretan gold were apparently a love-gift

Lemnos The native women of Lemnos in one night rose and killed their Greek husbands, perhaps because the men had left them for Thracian concubines, perhaps for other reasons. See *Rise of the Greek Epic*, Ed 3, p 56.

P 163, l 652. The time is now evening and the scene is in front of the castle of the Atreidae. In Aeschylus' time there was probably no actual change made in the stage arrangements. The back wall represented a palace front, while in the centre of the orchestra was an altar or mound which stood for Agamemnon's tomb. In the first half of the play you attended to the tomb and ignored the back scene. in the second you attended to the castle and ignored the mound

Observe the delay before the door is opened This increases the dramatic tension and at the same time makes us feel that the House is "beset with evil." An ordinary great house would be thrown open at the first knock

P. 164, l. 668 The first entrance of Clytemnestra, about whom we have thought and talked so much, is immensely important. She comes unexpected, standing suddenly in the great doorway where we last saw her, with blood on her brow and an axe in her hands, standing over the dead bodies (*Agamem-*

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non, 1372). Before that we had seen her in the same position, hardly less sinister, calling Cassandra to her death "Thou, likewise, come within." (*Agamemnon*, 1035)

The first entrances of Clytemnestra in the two *Electra* plays are also striking. In Sophocles (*Electra*, 516) she bursts in upon Electra, like a termagant, in a sudden agony of rage. In Euripides (*Electra*, 998 ff.), when we have been led to expect a savage murderer, we meet "a sad, middle-aged woman whose first words are an apology, controlling quickly her old fires, anxious to be as little hated as possible"

P 164, l 674 There is an almost reckless fluency about Orestes' speech. In his bitterness he treats the news of his death as a trifle, not showing, nor expecting from others, any particular emotion about it. As a matter of fact, it gives Clytemnestra a greater shock than he expected. There is no reason to doubt the general sincerity of her words. Of course, she feared Orestes and knew he was her enemy. When it comes to a fight she is ready. At the same time, she has, as shown in the last scenes of the *Agamemnon*, an aching sense of disaster and friendlessness, and would like to think that, when all the rest of the House had gone under, the son she had sent away was living somewhere unhurt, and might perhaps be grateful to her. As it is, her old enemy, the Curse of the House, has beaten her.

P. 167, ll 731-782. This poignant and vivid scene of the old nurse, ludicrous in her tears, is a striking departure from the stately conventions of Greek tragedy. Neither Sophocles nor Euripides has left any scene like it. Herakles in the *Alcestis* is pro-

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Satyrical. The panic-stricken Phrygian slave in the *Orestes* (*Orestes*, 1369-1530) is grotesque, but grotesquely horrible! In actual language the nurse's diction is on the whole tragic in colour and her metre correct the grammar is rather loose and exclamatory. The name "Kilissa" (Cilician woman) suggests a slave.

P 169, ll 783-837 Again the sense is difficult and the text extremely uncertain. The Chorus pray in the name of their innocence and Agamemnon's long service to Zeus for pity, to the Gods of the Possessions of the House (Latin "penates," sometimes grouped together as Zeus *Ktēsios*) to help in the cleansing and rebuilding of the House (l 800), to Apollo of the Cavern of Delphi, the God of Light, to help the House to light out of darkness (l 812), to Hermes, the God of craft and secrecy, to help in a plot for the right (l 819). The battle will be a battle of liberation from tyrants

P 172, l 827: Orestes should think of his duty to his father and forget all else. As Perseus when killing the Gorgon turned his eyes away lest her face should freeze him to stone, so let Orestes, when he meets his mother, veil his eyes and smite

P. 172, l 838, AIGISTHOS. Just as they mention "him who sowed the seed of wrong," he enters. In a short but vivid scene we may perhaps see the man's harshness and confidence, but the truth is that in Aeschylus we are told almost nothing about Aigisthos except that Clytemnestra loved him.

P 173, ll 855-874. The usual rather low-toned, prayer-like song broken in upon by the death-cry. (Cf. *Agamemnon*, 1342, Euripides' *Electra*, 1163, etc.)

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The Chorus naturally shrink away from the house in order not to be involved in imminent danger. This also has the advantage that it leaves the scene empty, and the slave who rushes out in terror crying for help finds no one I receive the impression that the scene is meant to be dark, which would imply that at the end of the play Orestes stood between men holding torches. There is wonderful power in this scene. There are no men to help, no women even, all the world is dumb and asleep Then suddenly there is Clytemnestra.

P. 175, l. 886, "The dead are risen" A deliberately riddling line, in the Greek meaning either "I tell thee the dead are slaying the living man," or "I tell thee the living man is slaying the dead"

P 175, l 893, "Aigisthos, my beloved" Up to this moment she has been ready to fight The death of her beloved unstrings her One would like to know whether Aeschylus meant her actually to have the axe and drop it, or whether Orestes is intended to come too soon Note with what intensity even when the fight has gone out of her she fences for her life Every line of the scene is charged with meaning and feeling The thing that breaks her is the sudden realization (928) that this is the serpent of her dream. An interesting piece of technique which I have not tried to represent is here found in the original Orestes' words in 927 are so arranged as to produce almost exactly the word "hisses" ($\sigmaον\pi\zeta\epsilonι$ for $\sigmaοι\delta\pi\zeta\epsilonι = \sigmaυ\pi\zeta\epsilonι$)

P. 177, l. 920, "A woman starves" This is her first argument in *Agamemnon*, 962 ff "That any woman thus should sit alone," etc.

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P. 178, ll. 935-972, CHORUS: A short song of exultation. Justice has come both to Troy and to Argos. Hermès, the God of Guile, has done it, but Justice held his hand and he only did her will. We have had several times already the scruples of Orestes' conscience, but this is the first doubt expressed by the Chorus as to the righteousness of the mother-murder. "Is the power of God hemmed in so strangely to work with wrong?" All doubts, however, are swallowed up in joy at the liberation of Argos and the downfall of the tyrants.

P. 181, l. 973-end. This marvellous scene scarcely needs comment. The showing of the robe in which Agamemnon was slain is, perhaps, imitated in the Forum Scene of *Julius Caesar*, which came to Shakespeare direct from Plutarch's *Lives* (*Brutus*, ch. 20, *Antony*, ch. 14). But the main interest here is in something quite different. The madness of which we have seen the approaching shadow now closes in upon Orestes. The first definite sign of it comes at l. 996, where, as Conington followed by Dr Verrall pointed out, he tries to find a name to describe his mother. As he gropes for the word, the great crimson robe with the stains of blood obsesses his mind and he calls her "a winding-sheet, a snare, a net," and so on (So Cassandra in *Agamemnon*, 114, calls her "a net and a snare"). We may notice that "dead without a child" (1006) is a more awful curse in Greek than in English. He appears at this point to sink into speechlessness, only to rouse himself more fiercely at l. 1010. "Did she the deed or no?" The few low-toned lines of music by the Chorus add a great beauty to the scene.

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P. 183, l. 1043: Orestes' last sentence is unfinished; as he was evidently going to leave behind him some word of bad omen, the Leader of the Chorus interrupts with words of comfort. As she mentions the "two serpents' heads" (1048) there is a cry of horror, and the "armed slayer" is seen appealing to the slave women to protect him. He has seen the shapes with snaky hair beginning to crowd upon him. The last touch of tragedy is in 1061, when he realizes that he is alone in his suffering ("You cannot see them, I alone can see") and knows that he "shall never rest again".

P. 185, ll. 1065-1076 The last Chorus states, with a clarity unusual in Aeschylus and more characteristic of Euripides, the exact problem of the Trilogy. First came the sin of Atreus against the children of Thyestes — though that too was an act of revenge, second, the punishment of that by Thyestes' son Aigisthos when he and Clytemnestra murdered Agamemnon; thirdly, the punishment of that second crime at Apollo's bidding by Orestes. Is Orestes the Third Saviour, or is his act only another link in the interminable chain of crime? If the Curse is now brought to sleep, is that because the House is really purified or because there is nothing left for the Curse to work upon? For the "Third Saviour," see my *Five Stages of Greek Religion*, pp. 48 ff. "First comes this year with its pride and its pollution, then the winter that kills it, then the clean spring. First comes the crime, then the punishment, which is only another crime, then perhaps the redemption." Whether Orestes is a saviour or a final caster-down of the race is determined in the next play, the *Eumenides*.

THE EUMENIDES
(THE FURIES) ,
OF AESCHYLUS

CHARACTERS IN THE PLAY

The Pythian Prophetess

ORESTES

The God APOLLO.

The Goddess PALLAS ATHENA

The Ghost of CLYTEMNESTRA

CHORUS OF FURIES (*Eumenides*)

CHORUS OF ATHENIAN CITIZENS

*The play was first produced in the archonship of Philocles
(458 B.C.) The First Prize was won by Aeschylus with the
"Agamemnon," "Choephoroe," "Eumenides," and the Satyr-
play "Proteus"*

THE EUMENIDES

The Scene represents the front of the Temple of APOLLO at Delphi , great doors at the back lead to the inner shrine and the central Altar The Pythian PROPHETESS is standing before the Doors

PROPHETESS

First of all Gods I worship in this prayer
 Earth, the primeval' prophet , after her
 Themis, the Wise, who on her mother's throne—
 So runs the tale—sat second , by whose own
 Accepted will, with never strife nor stress,
 Third reigned another earth-born Titaness,
 Phoebe , from whom (for that he bears her name)
 To Phoebus^{as} a birthtide gift it came

He left his isle, he left his Delian seas,
 He passed Athena's wave-worn promontories,
 In haste this great Parnassus to possess
 And Delphi, thronèd in the wilderness
 And with him came, to escort him and revere,
 A folk born of Hephaistos, pioneer
 Of God's way, making sweet a bitter land.
 And much this people and the King whose hand
 Then steered them, Delphos, glorified his name,
 Till Zeus into his heart put mystic flame

And prophet here enthroned him, fourth in use :
So Loxias' lips reveal the thought of Zeus.

These gods beforemost in all prayers of mine,
Who have held the Throne Next, She before the
shrine,

Pallas, is praisèd, and the Nymphs who keep
Yon old Corycian bird-belovèd steep,
Deep-caverned, where things blessed come and go.
And Bromios walks the mountain, well I know,
Since first he led his Maenad host on high
And doomed King Pentheus like a hare to die
And Pleistos' fountains and Poseidon's power
I call, and Him who brings the Perfect Hour,
Zeus, the Most Highest. With which prayers I go
To seat me, priestess, on the Throne And, oh,
May God send blessing on mine entrance, more
And deeper than He e'er hath sent of yore !

If there be present men of Greece but not
Of Delphi, let them enter as the lot
Ordains , I speak but as God leadeth me.

*[She enters the Inner Shrine, and the stage is for
a moment empty Then she returns, grasping
at the wall for support]*

Ah ! Horrors, horrors, dire to speak or see,
From Loxias' chamber drive me reeling back.
My knees are weak beneath me, and I lack
The strength to fly . O hands, drag me from here
If feet fail ! . . . An old woman, and in fear,
A thing of naught, a babe in helplessness !
I made my way into the Holy Place,
And there, at the inmost Altar of the world,
A man abhorred of God, his body hurled

Earthward in desperate prayer ; blood on his hand
 Yet reeking, and a naked new-drawn brand
 Wreathed in beseeching wool, a suppliant's weed
 Of snow-white fleece . . . so much mine eyes could
 read

But out in front of him a rout unknown
 Of women sleepeth, flung from throne to throne.
 Women ? Nay, never women ! Gorgons more :
 And yet not like the Gorgon shapes of yore. . . .
 I saw a picture once of woman things
 That ravished Phineus' banquet But no wings
 Have these , all shadows, black, abominable
 The voices of their slumber rise and swell,
 Back-beating, and their eyes drop gouts of gore.
 Their garb, it is no garb to show before
 God's altar nor the hearths of human kind.
 I cannot read what lineage lies behind
 These shapes, nor what land, having borne such breed,
 Hath trembled not before and shall not bleed
 Hereafter. Let Apollo great in power
 Take to his care the peril of this hour
 Being Helper, Prophet, Seer of things unseen,
 The stained hearth he knoweth to make clean.

[*The PROPHETESS departs The doors open and reveal the inner shrine, ORESTES at the Altar, the FURIES asleep about him, and APOLLO standing over them*

Apollo.

I fail thee not. For ever more I stay,
 Or watching at thy side or far away,
 Thy guard, and iron against thine enemies
 Even now my snares have closed upon these.

The ragers sleep : the Virgins without love,
So grey, so old, whom never god above
Hath kissed, nor man, nor from the wilderness
One wild beast. They were born for wickedness
And sorrow ; for in evil night they dwell,
And feed on the great darkness that is Hell,
Most hated by the Gods and human thought.
But none the less, fly thou and falter not.
For these shall hunt thee, ever on through earth
Unwandered, through the vast lands of the North,
The sea-ways and the cities ringed with sea.
But faint not. Clasp thy travail unto thee ;
On till thou come to Pallas' Rock, and fold
Thine arms in prayer about her image old.
In Athens there be hearts to judge, there be
Words that bring peace , and I shall set thee free
At last from all this woe —If thou didst kill
Thy mother, was it not my word and will ?

ORESTES.

Not to betray thou knowest. Oh, ponder yet
One other lesson, Lord—not to forget !
Thy strength in doing can be trusted well.

[ORESTES departs.]

APOLLO

Remember ! Let no fear thy spirit quell !
Do thou, O Hermes, brother of my blood,
Watch over him. Thou guide of man, make
good
The name thou bearest, shepherding again

My suppliant. Him who pitieh suffering men
Zeus pitieh, and his ways are sweet on earth.

[Exit APOLLO Presently enter the GHOST of
CLYTEMNESTRA She watches the sleeping
FURIES.

GHOST.

Ye sleep O God, and what are sleepers worth ?
'Tis you, have left me among all the dead
Dishonoured Alway, for that blood I shed,
Rebuke and hissing cease not, and I go . . .
Wandering in shame Oh, hear ! . . . For that old
blow

I struck still I am hated, but for his
Who smote me, being of my blood, there is /
No wrath in all the darkness there is none /
Cares for a mother murdered by her son.

Open thine heart to see this gash !—(She shows the
wound in her throat.) In sleep

The heart hath many eyes and can see deep .

'Tis daylight makes man's fate invisible.

Oft of my bounty ye have lapt your fill ;
Oft the sad peace of wineless cups to earth
I have poured, and midmurmur feastings on your hearth
Burned, when no other god draws near to eat.

And all these things ye have cast beneath your feet,
And he is fled, fled lightly like a fawn
Out of your nets ! With mocking he is gone
And twisting of the lips . . . I charge you, hark !
This is my life, my death. Oh, shake the dark
From off you, Children of the Deep. 'Tis I,
Your dream, I, Clytemnestra, stand and cry.

[Meaning among the FURIES.

Moan on, but he is vanished and forgot.
So strong the prayers of them that love me not !

Too sound ye sleep.—And have ye for the dead
No pity ? . . . And my son, my murderer, fled !

Ye groan , ye slumber. Wake ! . . What task
have ye
To do on earth save to work misery ?

Can sleep and weariness so well conspire
To drain the fell she-dragon of her fire ?

[Sharp repeated muttering then words "At him !
At him ! Catch, catch, catch ! Ah, beware !"]

Ah, hunting in your dreams, and clamorous yet,
Tired bloodhounds that can sleep but not forget !
How now ? Awake ! Be strong ! And faithful
keep

Thy lust of pain through all the drugs of sleep.
Thou feel'st my scorn ? Aye, feel and agonize
Within , such words are scourges to the wise
Thy blood-mist fold about him, like a doom
Waste him with vapour from thy burning womb
A second chase is death ! . . . Pursue ! Pursue !

[The GHOST vanishes as the FURIES gradually
wake

LEADER OF THE FURIES.

Awake ! Quick, waken her as I wake you !
Thou sleepest ? Rise ; cast slumber from thy brain
And search. Is our first hunt so all in vain ?

FURIES (*speaking severally*).

- O rage, rage and wrath ! Friends, they have done me wrong !
- Many and many a wrong I have suffered, mockeries all !
- Evil and violent deeds, a shame that lingereth long And bitter, bitter as gall !
- The beast is out of the toils, out of the toils and away !
- I slept, and I lost my prey.

- What art thou, O Child of Zeus ? A thief and a cozener !
- Hast broken beneath thy wheels them that were holy and old ?
- A godless man and an evil son, he but kneels in prayer, And straight he is ta'en to thy fold.
- Thou hast chosen the man who spilt his mother's blood !
- Are these things just, thou God ?

- As a raging charioteer mid-grippeth his goad to bite Beneath the belly, beneath the flank, where the smart is hot, There riseth out of my dreams Derision with hands to smite , As a wretch at the block is scourged when the scourger hateth aright, And the shuddering pain dies not.

— These be the deeds ye do, ye Gods of the younger
race

Ye break the Law at your will; your
high throne drips with gore,
The foot is wet and the head. There is blood
in the Holy Place !
The Heart of Earth uplifteth its foulness in all
men's face,
Clean nevermore, nevermore !

— Blood, thou holy Seer, there is blood on thy
burning hearth

Thine inmost place is defiled, and thine
was the will and the word
Thou hast broken the Law of Heaven, exalted
the things of Earth ,
The hallowed Portions of old thine hand
hath blurred

— Thou knowest to hurt my soul , yea, but shalt
save not him

The earth may open and hide, but never
shall he be freed
Defiling all he goes, there where in exile dim
Many defilers more wait and bleed

Enter APOLLO

APOLLO.

Avaunt, I charge you ! Get ye from my door !
Darken this visionary dome no more !
Quick, lest ye meet that snake of bitter wing
That leaps a-sudden from my golden string,

And in your agony spue forth again
 The black froth ye have sucked from tortured men !
 This floor shall be no harbour to your feet.
 Are there not realms where Law upon her seat
 Smites living head from trunk ? Where prisoners
 bleed
 From gouged eyes ? Children with manhood's seed
 Blasted are there , maimed foot and severed hand,
 And stoning, and a moan through all the land
 Of men impaled to die. There is the board
 Whereat ye feast, and, feasting, are abhorred .
 Of heaven —But all the shapes of you declare
 Your souls within Some reeking lion's lair
 Were your fit dwelling, not this cloistered Hall
 Of Mercy, which your foulness chokes withal
 Out, ye wild goats unherded ! Out, ye drove
 Accursed, that god nor devil dares to love !

[During this speech the FURIES fly confusedly from
 the Temple down into the Orchestra The
 LEADER turns

LEADER.

Phoebus Apollo, in thy turn give heed !
 I hold thee not a partner in this deed ,
 Thou hast wrought it all The guilt is thine alone

APOLLO

What sayst thou there ?—One word, and then begone.

LEADER.

Thou spakest and this man his mother slew.

APOLLO.

I spoke, and he avenged his father. True.

LEADER

Thou stoodest by, to accept the new-shed gore.

APOLLO.

I bade him turn for cleansing to my door.

LEADER.

Ha ! And revilest us who guide his feet ?

APOLLO

Ye be not clean to approach this Mercy Seat

LEADER

We be by Law eternal what we be.

APOLLO

And what is that ? Reveal thy dignity.

LEADER.

We hunt from home his mother's murderer.

APOLLO

A husband-murdering woman, what of her ?

LEADER.

'Twas not one blood in slayer and in slain.

APOLLO.

How? Would ye count as a light thing and vain
 The perfect bond of Hera and high Zeus?
 Yea, and thy word dishonoureth too the use
 Of Cypris, whence love groweth to his best
 The fate-ordained meeting, breast to breast,
 Of man and woman is a tie more sure
 Than oath or pact, if Justice guards it pure.
 If them so joined ye heed not when they slay,
 Nor rise in wrath, nor smite them on their way,
 Unrighteous is thine hunting of this man,
 Orestes Why on him is all thy ban
 Unloosed? The other never broke thy rest . . .
 But Pallas, child of Zeus, shall judge this quest

LEADER

I cleave to him I leave him never more.

APOLLO.

Oh, hunt thy fill! Make sorrow doubly sore.

LEADER

Abridge not thou the Portions of my lot.

APOLLO

Keep thou thy portions I will touch them not

LEADER

Thou hast thy greatness by the throne of God;
 I . . . But the scent draws of that mother's blood.
 I come! I come! I hunt him to the grave . . .

[The FURIES go out on the track of ORESTES.]

APOLLO.

'Tis mine then to bring succour, and to save
 My suppliant. Earth and Heaven are both afraid
 For God's wrath, if one helpless is betrayed.

[APOLLO returns behind the shrine, and the doors close When they open again, they reveal, in place of APOLLO's Central Altar, the Statue of ATHENA PARTHENOS. the scene now represents the Temple of Athena in Athens]

Enter ORESTES, worn with travel and suffering

ORESTES

Pallas Athena, from Apollo's wing
 I come ; receive in peace this hunted thing.
 My sin no more polluteth, nor with hand
 Unpurified before thy throne I stand
 A blunted edge, grief-worn and sanctified
 By pain, where'er men traffic or abide,
 On, on, o'er land and sea I have made my way,
 True-purposed Loxias' bidding to obey
 At last I have found thy House , thine image I
 Clasp, and here wait thy judgement till I die

[He throws himself down at the feet of the Statue, but no answer comes Presently enter the FURIES, following him

LEADER

Ha ! Here he has passed. Spot reeketh upon
 spot
 Blood is a spy that points and babbles not.

Like hounds that follow some sore-wounded fawn,
 We smell the way that blood and tears are gone,
 And follow.—Oh, my belly gaspeth sore
 With toils man-wasting, I can chase no more.
 Through all the ways of the world I have
 shepherded
 My lost sheep, and above the salt sea sped,
 Wingless pursuing, swift as any sail
 And now 'tis here, meseemeth, he doth quail
 And cower—Aye, surely it is here, the smell
 Of man's blood laughs to meet me. All is well.

FURIES (*searching*)

Ha, search, search again !
 Seek for him far and wide.
 Shall this man fly or hide
 And the unatonèd stain
 Of his mother's blood be vain ?
 Haha ! Lo where he lies !
 And comfort is in his eyes !
 He hath made his arms a wreath
 For the knees of the Deathless One,
 And her judgement challengeth
 On the deed his hands have done
 In vain ! All in vain !
 When blood on the earth is shed,
 Blood of a mother dead,
 Ye shall gather it not again.
 'Tis wet, 'tis vanishec'd,
 Down in the dust like rain.
 Thyself shalt yield instead,
 Living, from every vein,
 Thine own blood, rich and red,

For our parchèd mouths to drain,
 Till my righteous heart be fed
 With thy blood and thy bitter pain ;
 Till I waste thee like the dead,
 And cast thee among the slain,
 Till her wrong be comforted
 And her wound no longer stain.

The Law thou then shalt see ,
 That whoso of men hath trod
 In sin against these three,
 Parent or Guest or God,
 That sin is unforgot,
 And the payment faileth not
 There liveth, for every man,
 Below, in the realm of Night,
 A judge who straighteneth
 The crooked , his name is Death
 All life his eye doth scan
 And recordeth right.

ORESTES

I have known much evil, and have learnt therein
 What divers roads man goes to purge his sin,
 And when to speak and when be dumb ; and eke
 In this thing a wise master bids me speak.
 The blood upon this hand is fallen asleep
 And fades And though a sin be ne'er so deep
 'Twill age with the ageing years When this of mine
 Was fresh, on Phoebus' hearth with blood of swine
 'Twas washed and blurred. 'Twere a long tale since
 then,
 To tell how I have spoke with many men

In scathless parle. And now, with lips of grace,
 Once more I pray the Lady of this place,
 Athena, to mine aid Let her but come ,
 Myself, mine Argive people and my home
 Shall without war be hers, hers true of heart
 And changeless Therefore, wheresoe'er thou art,
 In some far wilderness of Libyan earth,
 By those Tritonid waters of thy birth ;
 Upgirt for deeds or veiled on thy throne ,
 Or is it Phlegra's field thou brood'st upon,
 Guiding the tempest, like some Lord of War,
 Oh, hear ! A goddess heareth though afar :
 Bring me deliverance in this mine hour !

[*He waits expectant, but there is no answer*

, LEADER.

Not Lord Apollo's, not Athena's power
 Shall reach thee any more. Forgot, forgot,
 Thou reelest back to darkness, knowing not
 Where in man's heart joy dwelleth , without blood,
 A shadow, flung to devils for their food !

Wilt answer not my word ? Wilt spurn thereat,
 Thou that art mine, born, doomed, and consecrate
 My living feast, at no high altar slain ?
 Hark thou this song to bind thee like a chain !

FURIES (*as they move into position for the Dance*).

Up, let us tread the dance, and wind—
 The hour is come !—our shuddering spell
 Show how this Band apportions well
 Their fated burdens to mankind.

Behold, we are righteous utterly.

The man whose hand is clean, no wrath
From us shall follow . down his path
He goeth from all evil free.

But whoso slays and hides withal
His red hand, swift before his eyes
True witness for the dead we rise :
We are with him to the end of all.

[*Being now in position they begin the Binding Song.*

SOME FURIES. [Strophe 1

Mother, who didst bear a being
Dread to the eyeless and the seeing,
Night, my Mother !
Leto's Child would wrong me, tear
From my clutch this trembling hare.
My doomed prey . he bore to slay,
And shall he not the cleansing bear,
He, none other ?

CHORUS

But our sacrifice to bind,
Lo, the music that we wind,
How it dazeth and amazeth
And the will it maketh blind,
As it moves without a lyre
To the throb of my desire ;
'Tis a chain about the brain,
'Tis a wasting of mankind

OTHER FURIES. [Antistrophe 1.

Thus hath Fate, through weal and woe,
For our Portion as we go

Spun the thread :
 Whenso mortal man in sin
 'Brueth hand against his kin,
 Mine till death He wandereth,
 And freedom never more shall win,
 Not when dead.

CHORUS.

But our sacrifice to bind,
 Lo, the music that we wind,
 How it dazeth and amazeth
 And the will it maketh blind,
 As it moves without a lyre
 To the throb of my desire ;
 'Tis a chain about the brain,
 'Tis a wasting of mankind.

SOME FURIES [Strophe]

Since the hour we were begot
 Of this rite am I the priest ,
 Other gods may share it not ,
 Nor is any man nor beast
 That dare eat the food we eat
 Nor among us take his seat ;
 For no part have I nor lot
 In the white robe and the feast.

CHORUS

For the tale I make mine own
 Is of houses overthrown,
 When the Foe within the Dwelling
 Slays a brother and is flown :

Up and after him, Io !
 While the blood is still a-flow,
 Though his strength be full and swelling,
 We shall waste him, flesh from bone !

OTHER FURIES. [Antistrophe 2]

Would they take thee from the care
 We have guarded thee withal ?
 Would the Gods disown our prayer
 Till no Law be left at all ?
 Yea, because of blood that drips
 As aforetime from our lips,
 And the world's hate that we bear,
 God hath cast us from His hall !

CHORUS

I am on them as they fly,
 With a voice out of the sky,
 And my arm'd heel is o'er them
 To fall crashing from on high
 There be fliers far and fast,
 But I trip them at the last,
 And my arms are there before them,
 And shall crush them ere they die !

DIVERS FURIES. [Strophe 3]

— The glories of Man that were proud where the
 sunlight came,
 Below in the dark are wasted and cast to shame ;
 For he trembles at the hearing
 Of the Black Garments nearing,
 And the beating of the feet, like flame.

[Antistrophe 3]

— He falls and knows not ; the blow hath made
blind his eyes ;
And above hangs Sin, as a darkening of the skies,
 And a great voice swelling
 Like a mist about his dwelling,
 And sobbing in the mist and cries.

[Strophe 4]

— For so it abideth subtle are we to plan,
 Sure to fulfil, and forget not any Sin ,
 And Venerable they call us, but none can win
 Our pardon for child of man.
Unhonoured and undesired though our kingdom
be,
 Where the sun is dead and no god in all the
 skies,
Great crags and trackless, alike for them that see,
 And them of the wasted eyes .

[Antistrophe 4]

— What mortal man but quaketh before my power,
 And boweth in worship to hear my rule of
 doom,
God-given of old, fate-woven on the ageless
 loom
 And ripe to the perfect hour ?
To the end of all abideth mine ancient Right,
 Whose word shall be never broke nor its
 deed undone,
Though my seat is below the Grave, in the place
 where sight
 Fails and there is no Sun.

Enter ATHENA.

ATHENA.

Far off I heard the calling of my name,
Beside Scamander, where I took in claim
The new land which the Achaean lords and kings,
In royal spoil for many warfarings,
Gave, root and fruit for ever, as mine own
Exempted prize, to Theseus' sons alone.
Thence came I speeding, while behind me rolled
My wingless aegis, floating fold on fold.

But these strange visitants . . . I tremble not
Beholding, yet I marvel. Who and what
Are ye ? I speak to all And who is he
Who round mine image clings so desperately ?

But ye are like no earth-seed ever sown,
No goddess-shape that Heaven hath looked upon,
Nor any semblance borne of human kind . . .

Howbeit, ye have not wronged me. I were blind
To right and custom did I speak you ill

LEADER.

Virgin of God most high, have all thy will.
Still-weeping Night knows us the brood she bears ;
The wronged ones in the darkness call us Prayers.

ATHENA

I know your lineage and the names ye hold.

LEADER.

Our office and our lot can soon be told.

ATHENA.

Make clear thy word, that all be understood.

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LEADER.

We hunt from home the shedder of man's blood.

ATHENA.

What end appoint ye to that flight of his ?

LEADER.

A land where none remembereth what joy is.

ATHENA

And such a chase on this man thou wilt cry ?

LEADER.

Who dared to be his mother's murderer, aye.

ATHENA.

What goaded him ? Some fear, some unseen wrath ?

LEADER.

What goad could drive a man on such a path ?

ATHENA (*looking at ORESTES*).

Why speaketh one alone, when two are there ?

LEADER.

He will not swear, nor challenge me to swear.

ATHENA.

Which wouldest thou, to seem righteous, or to be ?

LEADER.

What meanst thou there ? Speak out thy subtlety.

ATHENA.

Let no bare oath the deeper right subdue.

LEADER.

Try thou the cause, then, and give judgement true.

ATHENA.

Ye trust me this whole issue to decide ?

LEADER.

Who would not trust thee ? True thou art and tried.

ATHENA (*turning to ORESTES*)

Strange man, and what in turn hast thou to advance ?
 Thy land and lineage, and thy long mischance
 Show first, then make thine answer to their laws.
 If truly in the justice of thy cause
 Trusting, thou clingest here in need so dire
 To mine own shape, hard by my deathless fire,
 In fearful prayer, as lost Ixion prayed,
 Make to all these thine answer unafraid.

ORESTES.

Most high Athena, let me from the last
 Of these thy questionings one fear outcast.
 Pollution is not in me, nor with hand
 Blood-reeking cleave I to thine altar-strand ;
 In sign whereof, behold, I have cast away
 That silence which the man of blood alway

Observeth, till some hand, that hath the power
 To cleanse the sins of man, new blood shall shower
 Of swine upon him, drowning the old stain.
 I have been cleansed again and yet again
 In others' dwellings, both by blood that fell
 And running rivers that have washed me well,
 Be that care then forgot. My name and birth
 Are quickly told. I am sprung of Argive earth ;
 My father's name was known upon thy lips,
 Agamemnon, marshal of a thousand ships,
 With whom thou madest Troy, that city of pride,
 No more a city. He returning died,
 Not kingly. 'Twas my mother black of heart
 Met him and murdered, snaring him with art
 Of spangled webs . . . Alas, that robe of wrath,
 That cried to heaven the blood-stain of the bath !
 Then came long exile ; then, returning, I
 Struck dead my mother. Nought will I deny ;
 So, for my sire beloved, death met death.

And Loxias in these doings meriteth
 His portion, who foretold strange agonies
 To spur me if I left unsmitten these
 That slew him. . . . Take me thou, and judge if ill
 I wrought or righteously. I will be still
 And praise thy judgement, whatsoe'er betide.

ATHENA.

This is a mystery graver to decide
 Than mortal dreameth. Nor for me 'twere good
 To sift the passionate punishments of blood.
 Since thou hast cast thee on my altar stair
 Perfect by suffering, from thy stains that were

Made clean and harmless, suppliant at my knee,
 I, in my City's name, must pity thee
 And chide not. Yet these too, I may not slight :
 They have their portion in the orb of Right
 Eternal. If they are baffled of their will,
 The wrath of undone Justice shall distil
 Through all the air a poison ; yea, a pall
 Intolerable about the land shall fall
 And groaning sickness Doubtful thus it lies :
 To cast them out or keep them in mine eyes
 Were equal peril, and I must ponder sore.
 Yet, seeing fate lays this matter at my door,
 Myself not judging, I will judges find
 In mine own City, who will make no blind
 Oath-challenge to pursuer and pursued,
 But follow this new rule, by me induced
 As law for ever Proofs and witnesses
 Call ye on either side, and set to these
 Your oaths Such oath helps Justice in her need.

I will go choose the noblest of the breed
 Of Athens, and here bring them to decide
 This bloody judgement even as truth is tried,
 And then, their oath accomplished, to depart,
 Right done, and no transgression in their heart.

[*Exit ATHENA* The Shrine is closed, ORESTES
 remaining inside at the foot of the Image]

— This day there is a new Order born.

If this long coil of judging and of strife
 Shall uplift the mother-murderer to life,

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Shall the World not mark it, and in storm
Go forth to do evil with a smile ?
Yea, for parents hereafter there is guile
That waiteth, and great anguish ; by a knife
In a child's hand their bosom shall be torn.

[Antistrophe 1

- No wrath shall be stirred by any deed,
No doom from the Dark Watchers any more
Lo, to all death I cast wide the door !
And men, while they whisper of the need
Of their neighbour, shall pray tremblingly
within
For some rest and diminishing of sin.

They will praise the old medicine that of yore
Brought comfort, and marvel as they bleed.

- Vainly will they make their moan ! [Strophe 2
Vainly cry in sore despite,
“ Help, ye Watchers on your throne,
Help, O Right ! ”
Many a father so shall cry,
Many a mother, new in pain ,
Their vain sobbing floateth by :
“ The great House is fallen again !
Law shall die ! ”

- Times there be when Fear is good, [Antistrophe 2.
And the Watcher in the breast
Needs must reign in masterhood.
Aye, 'tis best
Through much straitening to be wise.
Who that hath no fear at all
In the sunlight of his eyes,
Man or City, but shall fall
From Right somewise ?

— The life that walketh without rule,
 The life that is a tyrant's fool,
 . Thou shalt not praise.
 O'er all man's striving variously
 God looketh, but, where'er it be,
 Gives to the Mean his victory
 And therefore know I and confess,
 The doomèd child of Godlessness
 Is Pride of Man, and Pride's excess ,
 Only, from health of heart shall spring
 What men desire, what poets sing,
 Stormless days

— Whate'er befall, the Throne of Right
 Fear thou, and let no lucre bright
 Seen suddenly,
 To spurn that Altar make thee blind ;
 For chastisement is hid behind,
 And the End waiteth, and shall bind.
 Wherefore I charge thee, through all stress
 Thy mother and thy father bless .
 Herein, O Man, lies holiness.
 And next, of all within thy fold,
 The stranger and the friendless hold
 In sanctity.

— He that is righteous uncomelled and free
 His life's way taketh
 Not without happiness ; and utterly
 Cast to destruction shall he never be.
 But he who laugheth and is bold in sin,
 From every port great gain he gathers in,

vv. 555-573 THE EUMENIDES.

Rejoicing ; but methinks shall cast away
All, with much haste and trembling, on the day
When sails are stript by the edge of wind and
sea
And yard-arm breaketh.

[*Antistrophe 4*

He yearns, he strives, amid the whirling sea,
But none shall hear ;
And loud his Daemon laughs, saying " This is he
Who vaunted him these things should never be ! "
Who now is weeping, weak in the endless foam,
And sees the foreland where beyond is home,
But shall not pass it : on the rocks of Right
Wrecked is his life's long glory ; and the night
Falls, and there lives from all his agony
No word nor tear.

*The scene is now set with seats for the Council of
the Areopagus. Enter ATHENA, the JUDGES,
a HERALD, a crowd of CITIZENS, the FURIES,
ORESTES.*

ATHENA.

Herald, thine office ! See that yonder crowds
Hold back, and let this piercer of the clouds,
Filled with man's breath, the Tuscan trumpet, blow
His fiery summons to the host below.
Then all be silence, while the people fill
This Council Hall. Thus shall my sovran will
And ordinance to this people, great and small,
Be known for ever, and upheld by all
Within our gates , and thus my wardens do
Justice this day, discerning false from true.

Enter APOLLO.

. LEADER.

Apollo, thou ? Go, reign where thou art king !
What portion hast thou in this doom-saying ?

APOLLO.

I come to bear my witness This is one
Who in great anguish came to me alone
For refuge, and knelt suppliant at my shrine
Therefore the cleansing of his stain is mine
Likewise I share his plea, and on me take
What guilt he bears for that dead mother's sake.

Ope thou the court, O Pallas, and, as well
Thou canst, establish justice durable.

ATHENA

Ho ! Opened is the Court , and yours the speech.

(To the FURIES)

He who pursueth, speaking first, can teach
Best his whole grief, and how the evil grew

LEADER.

Many are we, yet shall our words be few.
Make answer thou, point against point And
say
First this one thing . thy mother didst thou slay ?

ORESTES

I slew her. Aye. Denied it cannot be.

LEADER.

Aha ! The first of the three bouts to me !

ORESTES.

Too soon ye vaunt. I am not yet outsped.

LEADER.

How didst thou slay ? That also must be said.

ORESTES (*with an effort*).

I will say it. I drew sword and clave her throat

LEADER

Who and what tempted thee ? Who laid the plot ?

ORESTES

He who is with me now, and witnesseth.

LEADER.

God's prophet bade thee plot thy mother's death ?

ORESTES.

Yes : and hath never failed me to this day.

LEADER

So ? When the vote is cast, what wilt thou say ?

ORESTES

I fear not. Helpers from my father's grave .

LEADER.

Go, mother-murderer ! Call the dead to save !

ORESTES.

Two stains of death lay mingled on her hand.

LEADER.

How two ? Let these who judge thee understand.

ORESTES.

A husband and a father, both, she slew.

LEADER.

And death hath purged her. Shalt not thou die too ?

ORESTES.

Ye never hunted her, for all her stain.

LEADER.

'Twas not one blood in slayer and in slain.

ORESTES.

And are my mother's blood and my blood one ?

LEADER.

How did she feed thee else beneath her zone ?
Caitiff ! Thy mother's blood wilt thou deny ?

ORESTES (*overcome*).

I can no more . . . Give witness, and reply,
Lord Phoebus, in my stead, if righteously
I slew. . . I slew . denied it cannot be :
But rightly, or most foully—as thine own
Heart speaks, give judgement, and let all be known

APOLLO.

Ye judges of Athena's Court most high,
I come to speak before you faithfully,
Being God's prophet · therefore truth is mine.
Nor ever spake I from my throne divine
Of man nor woman, land nor city wall,
Save by command of Him who ruleth all,
Zeus, the Olympian Father Is there Right
Holier than this, I charge ye think, or Might
More mighty ? Follow ye the All-father's will :
If oaths be strong, is Zeus not stronger still ?

LEADER.

'Twas Zeus, thou tellest, laid this duty large
Upon thy lips ? 'Twas Zeus who bade thee charge
This man to avenge his father and cast down,
As nothing worth, his mother's sacred crown ?

APOLLO.

Are these the same ? That a great man, raised high
By royal sceptre, given of God, should die,
And die by a woman's hand—and not in war
By Amazonian arrow, sped from far, . . .

But—Hear my tale, O Pallas, and ye too
 Who sit enthronèd to sift false from true ;
 He came from battle after sufferings sore
 But greater glories, and she stood before
 The gate to greet and praise him, strewed his path
 With crimson robes and led him to his bath—
 A marble bed !—and o'er the end thereof
 Laid the great web and curtained it above,
 To ensnare him as he rose , then, in the wide
 Unending folds, she smote him and he died !
 So died-a man, ye hear it from my lips,
 All-honoured, War-Lord of a thousand ships ;
 And such a wife was she ! Be stern, and smite
 The guilty, ye who sit to establish right !

LEADER.

Doth Zeus count fatherhood so high a thing ?
 Who cast in bonds his father and his king,
 Old Cronos ? Are these things not contrary ?
 I charge ye, judges, hearken his reply.

APOLLO

Ye worms of hate, O ye that Gods abhor,
 Bonds can be loosened ; there is cure therefor,
 And many and many a plan in God's great mind
 To free the prisoners whom he erst did bind.
 But once the dust hath drunk the blood of men
 Murdered, there is no gathering it again.
 For that no magic doth my Father know,
 Though all things else he changeth high and low
 Or fixeth, and no toil is in his breath

LEADER.

Is that thy pleading against this man's death ?
 The kindred blood, his mother's blood, the well
 Of his own life, he hath spilt. How shall he dwell
 In Argos ? In his home ? What altar-stair,
 When Argos worships, will receive his prayer ?
 What love-bowl of the brethren cleanse his hand ?

APOLLO.

That too I answer, mark and understand.
 The mother to the child that men call hers
 Is no true life-begetter, but a nurse
 • Of live seed 'Tis the sower of the seed
 Alone begetteth. Woman comes at need,
 A stranger, to hold safe in trust and love
 That bud of new life—save when God above
 Wills that it die. And would ye proof of this,
 There have been fathers where no mother is.
 Whereof a perfect witness standeth nigh,
Athena Pallas, child of the Most High,
 A thought-begotten unconceived bloom,
 No nursling of the darkness of the womb,
 But such a flower of life as goddess ne'er
 Hath borne in heaven nor ever more shall bear.

Pallas, in all things it is mine to swell
 In power thy people and thy citadel ;
 And therefore to thine Altar did I send
 This suppliant, that hereafter to the end
 Of mortal time he may be true to thee,
 And plant his spear by thine unfalteringly,
 And on through generations yet unborn
 Argos observe the pact her King hath sworn.

ATHENA.

Now shall I charge upon their faith these men
To cast true stories, or would ye speak again?

LEADER.

Shot is our every arrow · I but stay
To learn how ends the issue of the day.

ATHENA

How shall I cast a judgement in this cause
Unblamed of you, and of the eternal laws?

APOLLO

Ye have heard what ye have heard Strangers, revere
Your oaths, and cast your judgement without fear.

ATHENA

Hear now mine ordinance, ye who have striven
This day to give, what none before hath given,
True judgement o'er spilt blood O Attic Folk,
Henceforth for ever, under Aigeus' yoke,
This Council and this Judgement Seat by me
Are stablisch't On this mountain shall it be,
Here in the Amazons' most virgin hold,
Who came in wrath for Theseus' wrongs of old
Embattled, and this fortress against ours,
Hill against hill, towers against soaring towers,
Built, and to Ares on the rock with flame
Gave sacrifice whence comes its awful name,
The Rock, the Mount, of Ares. All things here
Being holy, Reverence and her sister, Fear,

In darkness as in daylight shall restrain
 From all unrighteousness the sons of men,
 While Athens' self corrupt not her own law.
 With mire and evil influx ye can flaw
 Fair water till no lips may drink thereof.
 I charge you, citizens, enfold and love
 That spirit that nor anarch is nor thrall ;
 And casting away Fear, yet cast not all ;
 For who that hath no fear is safe from sin ?
 That Fear which is both Ruth and Law within
 Be yours, and round your city and your land .
 Shall be upraised a rampart, yea, a hand
 Of strong deliverance, which no sons of men,
 From the Isle of Pelops to the Scythian fen,
 Possess nor know, this Council of the Right,
 Untouched of lucre, terrible to smite,
 And swift and merciful, a guard to keep
 Vigil above my people while they sleep,
 Which here I establish. Let these words advise
 My city evermore —I charge you, rise
 And lift your stones of doom and judge, alway
 Your oath remembering. I have said my say.

[The JUDGES rise and go one by one past the two urns, casting their stones as they pass]

LEADER.

Behold, an awful presence moveth yet
 Within your land, which mock not nor forget !

APOLLO.

The will of Zeus, by my lips ministered,
 I charge you make not fruitless nor unfared !

LEADER.

And what wouldest thou with blood, having therein
No place ? Henceforth thine altars are unclean !

APOLLO.

Did Zeus, then, sin, who bowed his head to spare
Blood-red Ixion for his burning prayer ?

LEADER.

Thou speakest . but my Law, if it be broke,
Shall come again in wrath to haunt this folk

APOLLO

Thou hast no honour more 'mid things divine,
Or old or new . the victory shall be mine

LEADER.

So in Admetus' House thou didst betray
The Fates, to make man deathless past his day.

APOLLO

Shall not a god regard his worshipper
Then chieftest, when in peril and in prayer ?

LEADER

The ancient boundaries thou didst desecrate,
Thou mad'st a drunkard of Eternal Fate !

APOLLO.

True Justice thou canst know not. Thou shalt spue
Thy venom forth, and none give heed thereto

LEADER.

Women are we, and old ; and thou dost ride
 Above us, trampling, in thy youth and pride.
 Howbeit, I wait to know the end, being still
 In doubt to work this City good or ill.

ATHENA.

One judgement still remains. I, at the last,
 To set Orestes free this stone will cast :
 For, lo, no mother bare me . I approve
 In all—save only that I know not love—
 The man's way Flesh and spirit I am His
 Who gave me life. And in this coil it is
 No dire deed that a woman, who had slain
 Her mate and house-lord, should be quelled again.
 Wherefore I judge that here, if equal be
 The votes ye cast, Orestes shall go free.

Ye judges, haste : on you this office turns :
 'And cast the gathered sea-stones from the urns

ORESTES

Apollo, Lord, what shall the issue be ?

LEADER.

O Night, O dark-eyed Mother, dost thou see :

ORESTES.

Is it the noose of death, or life and light ?

LEADER.

My law down-trodden or enthroned in right ?

APOLLO.

Divide the fallen sea-stones as is due,
Strangers, and in the count see all be true.
An absent voice hath made life ruinous,
And one cast pebble built a fallen house.

[*The scrutineers bring their results to ATHENA.*

ATHENA.

This prisoner, since the stones for ill and good
Are equal, hath escaped the doom of blood.

ORESTES.

O Pallas, O deliverer of my race,
Thou hast led back the wanderer to his place,
The homeless to his home ; and men shall say,
" Once more he is an Argive, and this day
Dwells in his father's riches, by the word
Of Pallas, Loxias, and Zeus the Third,
Who saveth all and all accomplisheth."
'Twas He of old who saw my father's death,
And pitied , He who saw pursuing me
My mother's ministers, and set me free

Pallas, to this thy people and thy clime
Through all the long years of ensuing Time
I swear, ere I depart to mine own land,
This oath No captain of an Argive band
Shall ever against Athens raise his spear.
Yea, and if any break this law, I swear
Myself, out of the grave, bewilderment
Shall set before their host, and discontent,
Disheartened roads and rivers evil-starred,
Till back they turn, bowed down by toils too hard

For bearing. But if still with vow unbroke,
 Through storm or shine, for Pallas and her folk
 Their lance is lifted, then to Argos too
 My love shall be the greater, and hold true .
 And fare thee well, O Pallas , fare you well,
 All that within her ancient rampart dwell ;
 Iron may your grasp against all evil be,
 And strong to save, and big with victory !

[Exit ORESTES.

FURIES.

Woe on you, woe, ye younger gods !
 Ye have trampled the great Laws of old
 Beneath your chariots ! Ye have broke the rods
 Of justice, yea and torn them from my hold !
 Mine office gone, unhappy and angered sore,
 I rage alone What have I any more
 To do ? Or be ? Shall not mine injury turn
 And crush this people ? Shall not poison rain
 Upon them, even the poison of this pain
 Wherewith my heart doth burn ?
 And up therefrom there shall a lichen creep,
 A leafless, childless blight,
 A stain in the earth man-slaying. . . . O just
 Throne of Right !
 Have ye not suffered deep,
 Deep, ye unhappy children of old Night,
 Born to be scorned and weep !

ATHENA.

I pray you, nay ! Make not this bitter moan ;
 Ye are not conquered. Equal, stone for stone,

The judgement fell, in honesty of thought,
 Not scorn of thee. From Zeus on high was brought
 A shining witness ; and the god, who gave
 The word to slay, himself was here to save,
 Lest this man for obedience to his will
 Should perish. . . . And for this ye fain would spill
 Your poison ? Ah, take thought ! Nor on our heads
 Rain the strange dew a spirit's anger sheds,
 Seed-ravelling blight and mildews merciless,
 Till all the land lie waste in fruitlessness.
 Spare us, and, lo, I promise here shall be
 A home your own, a caverned mystery,
 Where alway ye shall sit, enthroned in pride
 And shining, by my people glorified

FURIES

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 A leafless, childless blight,
 A stain in the earth man-slaying . . . O just
 Throne of Right !
 Have ye not suffered deep,
 Deep, ye unhappy children of old Night,
 Born to be scorned and weep !

ATHENA.

'Ah, rage not. No dishonour comes you nigh ;
 Nor, being immortal, blast for these who die
 Their little life and land I, even as you,
 Obey the supreme Father, yea, I too.
 What boots it to say more ? To me alone
 The keys of that great treasure-house are known
 Where sleep the lightnings.—But He needs them
 not !

Accept my word, and cast not here the hot
 Fruits of a passion that turns all to ill .
 Bid the dark tempest's bitter surge be still,
 Thou great in glory, partner of my home !
 From many miles of land to thee shall come
 First-fruits for maidens wed, for children born ;
 Then shall ye bless this peace that we have sworn

FURIES.

That this should fall on me,
 Me of the ancient way,
 The faithful of heart ! To be
 Unclean, abominable,
 In the darkness where I dwell,
 And mine honour shorn away !
 My breath is as a fire flung far and wide,
 And a strange anguish stabbeth at my side.
 Hear thou my wrath, O Mother, Night, mine own,
 Hear what these young false-handed gods have
 wrought !
 Mine immemorial honour is overthrown,
 And I am naught !

ATHENA.

Thine heaviness myself will help thee bear.
Older thou art than I, and surely ware
Of wiðdom that I wot not : yet also
To me Zeus giveth both to think and know.
And if ye leave us for the stranger's shore,
This know I, that your heart shall still be sore
For Athens. Time's great river in its flow
From darkness shall but make her glory grow.
And here in honour at Erechtheus' side
Enthronèd, thou shalt garner gifts of pride
From men and women worshippers, in fair
Procession moving, richer and more rare
Than eye of man hath seen in other lands.
Such offering now awaits thee at my hands :
Blessing and blest, 'mid glories gladly given,
To share this land, the best beloved of Heaven.

FURIES.

That this should fall on me,
Me of the ancient way,
The faithful of heart ! To be
Unclean, abominable,
In the darkness where I dwell,
And mine honour shorn away !
My breath is as a fire flung far and wide,
And a strange anguish stabbeth at my side
Hear thou my wrath, O Mother, Night, mine own,
Hear what these young false-handed gods have
wrought !
Mine immemorial honour is overthrown,
And I am naught !

ATHENA.

I will not cease thine anger to assuage
With good words. None shall say that, in thine age,
By younger gods and city-building men
Thou and thy law were mocked, cast out again
To walk the wilderness, exiles from hence.
If thou canst hold that spirit in reverence
Which hears Persuasion and which thinks again,
Whose understanding and whose peace doth reign
By God's appointment in my word and thought,
Here thou wilt stay. Or, if that please thee not,
Thou shalt not justly lay upon this land
Or wrath, or vengeance, or afflicting hand.
Stay, if ye will. Let this soil be your own
With Right made perfect and an ageless throne.

LEADER.

Great Pallas, what abode shall be my lot?

ATHENA.

A throne unwashed by tears; reject it not.

LEADER.

Say I consent, what shall mine office be?

ATHENA.

No house shall prosper save by aid of thee.

LEADER.

Such greatness mine! Wilt thou thereof have care?

ATHENA.

Yea ; and through life uphold thy worshipper.

LEADER

For dateless time thou giv'st me warranty ?

ATHENA.

The thing I speak shall never cease to be

LEADER.

Thou wilt soften me. . . Methinks mine anger
bends.

ATHENA

Stay, and that softened mood will find thee friends.

LEADER

What spell upon the land wouldest have me lay ?

ATHENA

All that brings Victory and not Dismay
From earth and dewy sea—be this thy prayer—
From moving winds and the still dome of air
Let breaths of gladness and sweet sunlight come ;
The fruit of flocks and fields round every home *
Abundant flow and, year by year, be true.
The seeds of human life make fruitful, too,
Save in the ungodly . them thy Rule of Right
Shall cast out, as of old For I delight,

Like one that tends his garden, to uprear
 These plants of righteousness, untouched by fear
 Of evil. Cast not on this soil of mine
 Thy whet-stones of the blood, like poisonous wine
 In young men's hearts, till rage and death be stirred.
 Oh, take not from the fierce mate-murdering bird
 The heart to give my people, the blind war
 Within, that burneth most where brethren are.
 War with the stranger, yes ; no stint thereof,
 Terror is there, and glory, and great love,
 But not the mad bird-rage that slays at home.
 Such let thine office be. And if there come
 True-hearted war, I will not fail to uphold
 This land victorious where great deeds are told

*[At a sign from the LEADER, the FURIES take
 formation for a Song of Blessing]*

FURIES

A home with Pallas shall be mine.
 I will not give this City nay,
 The Fort of Heaven, which Zeus divine
 And faithful Ares hold in sway,
 A shining loveliness to enfold
 The altars of the gods of old.

For whom—so do I weave my prayer
 And move with words of presage good—
 All fortunes whereby life is fair,
 Like springing fountains, up shall flood,
 From Earth's deep-bosomed caverns won
 By wooing of the enthronèd Sun.

ATHENA.

I love my City ; and with plan
Aforethought here have welcomed these,
The Awarders great and hard to appease,
Whose realm is all the estate of man.

Justice is theirs · though many an one
May meet their wrath in innocence,
Not knowing why the wound nor whence,
That striketh. Some great evil done

Aforetime, with no payment just,
Casts him to These Strange wrath and hate
Are round him, and he cries · but Fate,
Unanswering, grindeth him to dust.

FURIES.

No storm-wind—so I speak my prize—
Shall breathe the blight that poisoneth trees ;
No burning things that blind the eyes
Of plants, shall pass her boundaries .
The groaning pest shall come not nigh,
Nor fruit upon the branches die.

The flocks shall browse in happy cheer,
And Pan, the Shepherd, guard them true,
With twofold increase, as the year
Repays her seeds in season due ;
And deep-hid treasures of the ground
Shall be in God's due order found.

ATHENA

Ye Guardians, hear the word she hath said,
And shall fulfill ! Most potent hands
Hath great Erinys, in the lands
Where dwell the deathless and the dead.

And all this world of men declares
Her visible act on right and wrong ;
How one man's life she makes a song,
Another's a long mist of tears.

FURIES.

Let manhood's glory by no doom
Of death untimely be defiled ,
Let life to maidens in their bloom
Bring each a lover and a child.
O whatsoever Gods have power,
And Fates eternal, grant this dower !

Ye Fates, our Mother's Sisterhood,
Assigners true to all that be,
To every house its ill and good,
To every hour its potency ;
Righteous participants through all,
Of Gods the most majestical.

ATHENA

With joy I hear their prescient song
Touching my land , and much in pride
I praise Persuasion gentle-eyed,
Who guarded well my lips and tongue,

When these were wrathful and denied,
 But Zeus, whose Word is in the Mart,
 Prevailed ; and of our strife no part,
 Save strife in blessing, shall abide.

FURIES

Let her who hungereth still for wrong,
 Faction, in Athens ne'er again
 Lift on the air her ravening song,
 Let not the dust of Pallas' Plain
 Drink the dark blood of any son
 By fury of revenge fordone.

Rage not to smite the smiter, lest
 By rage the City's heart be torn.
 Bless him that blesseth in each breast
 So shall a single love be born,
 And 'gainst Her foes a single hate.
 This also maketh firm a state

ATHENA

Wise are they and have found the way
 Of peace And in each awful face
 I see for you, my People, grace.
 If ye are gentle, even as they,
 And do them worship, this shall be
 Your work to guide through ill, through good,
 Both land and town in that pure mood
 Of truth that shuns iniquity

[*The JUDGES and the concourse of ATHENIANS have now formed into procession, to escort the FURIES to their Cavern.*

CHORUS OF ATHENIANS.

Rejoice, rejoice ! And as ye go your ways
In rich apportionment of blissful days,
Farewell, farewell !

FURIES.

Ye folk within the wall, approved
To neighbour Jove's eternal eyes,
Ye lovers of the Well-beloved,
The Virgin Spirit, timely wise,
The wings of Pallas fold above you,
Therefore shall Zeus the Father love you.

ATHENA.

Fare ye well also. I must go
Before you, guiding, to make bright
Your secret chambers with the light,
The holy light, they dared not know.

Come, and when deep beneath the veil
Of earth ye pass, 'mid offering high,
Hold down the evil that shall die,
Send up the good that shall prevail.

Ye sons of Cranaos, guide them, till
These Wanderers rest within your doors :
With them one City now is yours,
Be one in working and in will !

CHORUS OF ATHENIANS

Rejoice, rejoice ! I raise my voice again,
To speak that bliss that overtowereth pain.
Farewell, farewell !

FURIES.

All things within the Wall that dwell,
 All gods and men, that are or were ;
 All life from Pallas' citadel
 Which draws its being, I am here :
 These Dwellers in your gates adore,
 And fear the tides of Life no more !

ATHENA.

The prayers they have uttered o'er my land I praise ;
 And speed them on, 'mid many a torch's blaze,
 To that most deep and subterranean end
 Of wandering Let these ministers, who tend
 Mine image, follow , righteous warders they.
 Let all the fullness of the land this day,
 Children, and wives and women bent with years,
 Come forth do worship to these Wanderers
 Accepted in their robes of crimson dye.
 Let leap the flash of fire. This great Ally
 Shall be revealed and proven in the fate
 Of Athens, if her men be true and great.

CHORUS OF ATHENIANS.

Gather ye home , are ye great, do ye crave adoration,
 O childless Children of Night in the pride of your
 going ?
 (Give good words, O Folk of the Fold !)
 Aeonian caverns of glory are yours, and oblation
 Of worship, and sacrifice high, and praise overflowing.
 (Give good words, O young men and old !)

VV. 1040-1047 THE EUMENIDES

Come with the Law that can pardon, the Judgement
that knoweth,

O Semnai, Semnai, watchers o'er people and land;
And joy be a-stream in your ways, as the fire that
bloweth

A-stream from beacon and brand.

[A cry of joy rises above the singing.]

Outpour ye the Chalice of Peace where the torches
are blinding

In Pallas the place it is found and the task it is done.
The Law that is Fate and the Father the All-Com-
prehending

Are here met together as one.

*[Again a cry of joy as the Procession passes out
of sight]*

NOTES

THE Scene is conceived as different in different parts of the play, but probably no actual change was made. A stage with the usual "House" background, representing a Temple or Castle, with a round orchestra (dancing floor) on a lower level in front, will suit all the needs of the action. A statue of Athena in place of the Omphalos Altar will turn the "House" from the Temple of Apollo at Delphi to that of Athena in Athens. A semicircle of seats, or something similar, will symbolize the Areopagus. Compare the change of scene in the Choephoroe, where Agamemnon's Grave seems to be in the centre of the orchestra while the "House" represents the palace of Aigisthos, and the action of the play is now at one, now at the other.

P. 203, l. 1. The priestess first praises the Holders of the Throne of prophecy at Delphi—Earth, Themis, Phoebe, Apollo, then the other divine beings in the neighbourhood, including the River Pleistos, and ending suitably with Zeus the Perfecter or Accomplisher (*Teleios*). The ordinary legend told of Apollo's battle with a dragon, born of Earth, and the anger of Earth thereafter, Aeschylus insists that there was never any strife among the gods at Delphi.

P. 203, l. 9. Apollo was at Delos, his rocky isle with the "orbèd mere" in it, when he heard of the

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gift made to him, and set off to take possession of Delphi.

P. 204, l. 19. Literally : "Loxias is the forth-shower (*prophētēs*) of Zeus the Father" : Loxias is the spécial title of Phoebus Apollo as prophet : the line is important for the understanding of the play.

P. 204, l. 24. Bromios and Pentheus : the story is given in the *Bacchae* of Euripides

P. 205, l. 40 "Blood on his hand, etc." : as if he had come straight from the murder To inquire why the blood is still wet, and to explain that it is only the blood of swine killed in purification (ll 284, 450), is to treat the matter too realistically.

P. 205, ll. 47 ff This account prepares the audience for the appearance of the Erinyes, who had apparently not been represented on the stage before. They are not exactly like the Gorgons, nor yet like the winged Harpies who swept away Phineus' food.

P. 205, l. 64 STAGE DIRECTION. We do not know how the inner shrine was shown, whether by wide doors or by the drawing of a curtain.

P. 206, l. 71. "Born for wickedness and sorrow" ; i.e. they exist for the punishment of sin, and nothing else But see Introduction, p vi f.

P. 206, l. 79 The City of Pallas is Athens, her Rock the Acropolis

P. 206, l. 90 Hermes he is not present, but is invoked as the regular Guide of the Wanderer "Zeus pitieith," etc this is the essential doctrine of the play.

P. 207, ll 94 ff. The Ghost. The Ghost is a Dream, and vanishes as the Furies wake. This does not mean that to an ancient poet the Ghost was unreal, but that a Dream was real. In the *Iliad* (Book II, 6 ff) the Dream behaves like any other messenger of Zeus

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P. 208, l. 140. LEADER OF FURIES. Homer speaks indifferently of "the Erinyes" (singular) and "the E^Mnyes" (plural). Greek theology felt the difference between singular and plural far less than we do

The Furies argue that Apollo has (1) broken the Law by stealing his favourite away from justice, and (2) defiled his own altar by bringing thither a man polluted with blood

P 210, l 179 Apollo speaks here, not as "forth-shower of Zeus," but in his own person as a Hellenic God, hating this lust for punishment which the Furies show. if torture is what they want, let them go to Persia and the lands of the barbarians, where they can get it, but keep away from Hellas and Delphi.

P 212, l 206 "And revilest us who guide his feet?" A quibble, which Apollo answers by another.

P 212, l. 212. "'Twas not one blood": It is the Furies who first raise this sophism about the "common blood". In reality such a plea on behalf of a wife who had murdered her husband would no more be admitted in ancient law than in modern. But the Erinyes are supposed by the poet to represent (1) the primitive "matriarchal" society which preceded the introduction of marriage and civic life, and (2) a blind law based on purely physical considerations: hence Apollo's answer: "Your insistence on the physical blood-tie destroys all moral values. It is love and trust, not mere blood, that matters". He has also a physiological argument with which to meet their quibble in the trial scene (p 235, l. 660)

P. 213, l. 229 "Thou hast thy greatness by the Throne of God" i.e. You have a Portion of your own, which you value as we value ours.

P 214, ll. 235 ff Orestes has been hunted over the face of the world for years and has at last made his way, bleeding, to Athena's Image in Athens.

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"The Furies are only a short way behind, tracking him by the blood.

The question has been raised what Image of Athena this is, and whether the scene is on the Acropolis or the Areopagus, or elsewhere. To ask such a question is to press too hard the ideal geography of ancient poetry. The scene is Athens, though sometimes we may have to think of one part of Athens rather than another. Similarly, in the *Helena* the scene is Egypt, though we are sometimes on the banks of the Nile, sometimes on the seashore, sometimes at the Isle of Pharos; so in the *Agamemnon* the beacon from Troy to Argos starts from Mount Ida. The real Mount Ida was about thirty miles in the wrong direction, but the ideal Ida was simply the mountain of Troy.

P. 216, l. 270 "Parent or guest or god" These are the three classes of persons towards whom primitive man has duties. (1) the gods, (2) the kindred, in which the parents take the chief place, (3) those aliens to whom he had specially bound himself by the tie of hospitality.

P. 216, l. 276 Orestes calls Athena to come to his aid, and explains that his touch does not defile her Image, and that he is at liberty to speak.—The reasons are first, it is so long ago and he has suffered so much. Even such a defilement as his does not last for ever. Secondly, he was fully purified at Delphi in the regular way, new blood (of swine) being poured upon him to cover the old blood, and then both washed off together. Thirdly, he has, as a matter of fact, spoken to many people with no bad results to them.—It looks as if there was some ceremonial difficulty which Aeschylus had to meet, in making the unacquitted murderer embrace the Image of Athena or the Altar at Delphi.

P. 217, ll. 293, 295. According to one legend,

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the epithet "Tritonia," traditionally applied to Athena, meant that she was born at Lake Tritonus in Libya. Rhlegra was the scene of the Battle between the Gods and Giants, it is interesting that Aeschylus seems to conceive it as a continuous battle, not an incident in the past.

P. 217, l. 299 Orestes' prayer is followed by silence, a pause and no answer. Then the triumphant cry of the Fury, and the Binding Song to fix his despair. Then at l. 397, when hope had failed, Athena's entrance.

Pp. 218-21, ll. 321-396. This song falls into two parts a solemn and even philosophical statement of the place of the Avengers in the Cosmos, and a magical chorus or "Binding Song," sinister and terrifying "Binding charms" or *Defixiones* play a prominent part in ancient magic, and are sufficiently numerous to have a special volume of the *Corpus Inscriptionum* to themselves.

The Furies here explain that their business is to punish sin · they have no other function, and therefore are repugnant to the Gods—much as a hangman or a mediaeval torturer is, or was, repellent to ordinary society. Unjustly, since he was only doing his appointed duty.

P. 219, l. 356. The Foe within the Dwelling. A murderer is one who behaves like the enemy inside his own household.

P. 222, l. 400 Athena comes from Sigēum in the neighbourhood of Troy, which in the time of Aeschylus had long been part of the Athenian Empire. Tradition said that it had been given by the Greek army to the "Sons of Theseus" (the Athenians) for their services in the Trojan War.

P. 222, ll. 404 f. In the MS. two alternative lines are given, one to be used if Athena entered

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'*lying ex machinis* through the air, the other if it was more convenient for her to enter on a chariot. I have chosen the first. (The other may be translated: *

Thence came I speeding, these young steeds of war
Impetuous yoked beneath my fiery car)

Pp. 222-24, ll. 415-435. The dialogue between Athena and the Furies is significant. They state their position impressively to ordinary gods and mortals they are abominable, but Night loves them and "the wronged ones in the darkness" see in them their prayers personified On the other hand, Athena's question in l 426, "What motive had he?" is just what they cannot answer or consider. "He has sinned, smite him," is the whole of their doctrine.

This explains the point about the oath. The Furies follow the old ordeal by oath the only trial permitted to the accused man is that both parties can be made to swear. If the accused can swear that he did not commit the crime, well and good. If he cannot, he is guilty This leaves out of account any inquiry into justification or extenuating circumstances or even intention. Hence Athena condemns it, and eventually substitutes a trial by free inquiry into the whole of the facts

P. 225, ll 470 ff "A mystery graver to decide Than mortal dreameth." Because it involves the whole problem of forgiveness To reject the suppliant who has tried his best to do right is an offence ; yet to save a particular sinner from the due consequence of his sin is an offence too. If one guilty man is to go unpunished, what remains of the Law? Athena decides to found a tribunal to inquire into the whole case and decide as it may think just, and this is the origin of the famous Court of the Areopagus. The Furies, as soon as they hear of this new-fangled

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form of trial, are bewildered and begin to feel that they have been deceived. Their simple rule, that the doer shall suffer, is no longer holding good

Pp. 226-29, ll. 490-565. The above leads on to the main argument of this fine lyric. "Spare the criminal, and the law is broken, and then there will be no protection for the helpless and innocent. Society cannot do without Fear, though of course it must be the Fear of Law. The righteous and law-fearing man may suffer, but is never utterly lost ; the law-breaker may succeed for a time, but in the end he is destroyed".

Pp. 229 ff., ll. 566-777. The Trial Scene, though curious, is perhaps below the level of the rest of the play. For one thing, I think it is deliberately set, like the play scene in *Hamlet*, one remove further from reality. As the play in general is to real life, so is the Trial Scene to the play. Further, the acquittal of Orestes does not depend on the arguments used in the trial, but on the Will of Zeus, which is an ultimate fact not dependent on argument. The interest lies in the foundation of the Court of the Areopagus, as a tribunal superseding the blood-feud, the ordeal by oath, and all the rigid and unreasoning practices of primitive justice, by a justice which can understand and therefore sympathize

The arguments run roughly as follows :—

PROSECUTION.

Did the prisoner kill his mother ? He admits it
"He must die."

DEFENCE.

Apollo ordered him to kill, because she had killed her husband.—Why did you not pursue her ?

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PROSECUTION.

A husband is not a blood relation. (A mere quibble, like Portia's pound of flesh without blood.)

DEFENCE

If it comes to that, neither is a mother. The best physiologists say that the human mother is in function exactly like Mother Earth. She provides the soil for the seed, she does not provide the seed itself.

PROSECUTION

A monstrous doctrine, to deny a mother's sacred blood!

DEFENCE.

No more monstrous than to deny the bond between husband and wife

APOLLO'S EVIDENCE.

When I commanded the prisoner to kill his mother I merely revealed the Will of Zeus. That is the highest of all laws.

CROSS-EXAMINED.

"If Zeus thinks so much of the sanctity of the father, does he think nothing of the mother?"—"The two cases were not parallel" "Did not Zeus bind his own father?"—"You are trying to make mischief. Zeus knows how to repair any wrong he may have done in the past. He learns and heals"

"Are you not polluted by touching a murderer?"—"No. Zeus himself touched and forgave the first murderer, Ixion, when he came to him in supplication."

ATHENA (*to the JUDGES*).

Decide according to your consciences; for me, I belong utterly to Zeus and my will is his will. Therefore my vote is for acquittal.

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P. 229, l. 570. Apparently seats are placed on the Stage or round the Orchestra for the Judges. They are accompanied by a crowd of Athenian citizens, women and children among them, who form the Chorus in the final scene See pp 251 f

P 230, ll 576 ff Apollo appears both as a witness and as a patron or sympathizer quite an important character in ancient justice

P. 231, l 589. The three bouts : of an ordinary wrestling match.

P 233, l 610 "I can no more". Orestes is at the end of his forces. He can speak no more, and merely longs to have his fate settled somehow Cf. his words to Athena, p 225, l 468

P. 234, l 632 A marble bed, etc The text seems defective here The same kind of marble vessel served both as a bath and as a sarcophagus.— *S'cavv. c. 7*

P 234, l 641 Who cast in bonds his father and his king There is often an awkward clash between the Zeus of Aeschylus' exalted conception and the Zeus of accepted mythology. Still, it is quite in consonance with Aeschylus' conception that Zeus should have done violence, and then learned better and made amends

P 235, l. 660 Cf p 232, l. 606 above This theory of generation was largely held in antiquity, and has only been disproved in recent times See Aristotle, *De Gen Anim*, Book 4 Eur, *Orestes*, 552 ff.

P. 236, l 682. What none before hath given : i.e. hitherto they have only gone by mechanical tests and ordeals ; now they have tried to find the full truth. The Council of the Areopagus was a Council of Elders, of the type usual in ancient Indo-European Societies, reinforced, like the Roman Senate, by the co-optation of all ex-magistrates ("Archontes"). It exercised a

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general supervision over the State, especially in matters of religious pollution. At the time of the Persian invasion it seems to have been the only organ of the constitution which held firm, and consequently for the next seventeen years it exercised a predominant influence over Athens. In the year 461-460, three years before this play, its political powers were severely cut down by the democratic party led by Ephialtes, but its jurisdiction in cases of blood-pollution was left. If we ask what the political bearing of the *Eumenides* was, in a time of fierce party feeling, the answer is not hard to find. Aeschylus preaches reconciliation (pp. 247, 250) and magnifies the original function of the Areopagus, which it still retains.

P. 240, l. 751. One cast pebble. A proverb referring to the pebble or stone of the seashore used for voting (Cf p. 239, l. 741.)

P. 240, l. 754. An Argive alliance was traditional in Athens. However, after this one passionate speech we almost forget Orestes. His case has raised an issue so much greater than itself.

P. 241, l. 778. The Younger Gods are the Gods of the new dispensation, the followers of Zeus.

Pp. 241 ff., ll. 792-890. Athena's speeches. It is difficult to say what particular plea of Athena's won the Erinyes over, and transformed them to "*Eumenides (Kindly Ones)*." The effect of her patience and persuasion was cumulative. But l. 885 gives the essential test "Do they believe in Persuasion, which is the gift of Zeus and the office of Athena?" That is, "Do they admit that there is a place in the Law for reason and understanding?" If so, they will accept their new position, expressing a truer law than the old.

P. 243, l. 834. Why should marriage and child-birth fall under the special charge of the Erinyes?

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Because the Chthonian (or underworld) Powers punish transgression by barrenness and similar curses; while they reward normal conduct by sending up the fruits of the Earth, including the young of animals and men. Also the old female goddesses, dating from matriarchal times, were naturally concerned with women's affairs.

P. 246, l. 910 The ungodly The Erinyes carry on the same functions as before, but their "Moira" as punishers of the guilty falls into its due proportion

P. 247, l. 919. "War with the stranger, yes but not the mad bird-rage that slays at home". The dates here are significant B.C. 461, Kimon, the aristocratic leader, banished 460, the Areopagus attacked and reduced in power: in return Ephialtes, the democratic leader, murdered 458. An inscription of this year has been found, which records the names of Athenian citizens killed in war on five different fronts —amazing energy for a single city 457 Battle of Tanagra Kimon asks to be allowed to fight in the Athenian ranks, the request is refused, but his friends take his armour into battle with them and place it at their head After the battle, which ended in defeat, Kimon is recalled —War, faction and reconciliation in abundance! Mr R W Livingstone in *JHS.* xlv. pp. 120 ff has emphasized the influence which this feud-torn atmosphere must have had in leading Aeschylus to his gospel of forgiveness.

P. 251, l. 997 To neighbour Jove's eternal eyes · The great Olympieum, or Temple of Zeus Olympios, was on the plain a little way from the Acropolis.

* P. 251, l. 1002 Your secret chambers: Amid the limestone rocks of the Areopagus was a chasm through which rose a spring of dark water. It was held to be a way to the Underworld. It also led to the seat of these goddesses, called generally Semnai (Venerable)

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or Eumenides (Kindly Ones) because their real name, Erinyes, was rather too awful for common use.

P. 252, l. 1028. Robes of crimson dye : The late Walter Headlam pointed out that a crimson robe was the mark of a *metoikos* or "resident alien" received in Athens. That is what the Erinyes became when they accepted their cavern.



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